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ROYAL ENGLISH OPERA, COVENT GARDEN.—The Nobility, Shareholders, and the public are respectfully informed that THE OPERA COMPANY (Limited) will commence their First Season on the second Monday in October next. By Order, MARTIN CAWOOD, Secretary.

MR. ALFRED MELLON has the honor to announce that his ANNUAL SERIES of CONCERTS will commence at the ROYAL ITALIAN OPERA, COVENT GARDEN, on Monday, August 8. Full particulars will be shortly announced.

MISS ROSE HERSEE will sing "THE KNIGHT AND THE MAIDEN" (Words by H. HENNESSY, Esq.), composed by EMIL BERNER, at the Glasgow City Hall, September 17 and 24.

MR. GEORGE DOLBY begs to announce that he is making arrangements for a Tour in the Provinces with the following distinguished Artists:—

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AND

Madame SAINTON-DOLBY.

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MISS ROSE HERSEE AND MISS JULIA ELTON will sing at the City Hall, Glasgow, September 17 and 24; and will be happy to make engagements in the North of England and Scotland for other dates between September 12 and 28. Communication to be addressed to No. 2, Crescent Place, Burton Crescent, W.C.

MR. SIMS REEVES will sing "THE MESSAGE," composed for him by BLUMENFELD, at the Hereford Festival, on Wednesday Evening, August 31.

MR. EMILE BERGER will play his popular Fantasia on Scotch Airs, "WAVERLEY," at Myddelton Hall, August 5; and Richmond, August 17.

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MR. RENWICK (Barytone) requests that communications respecting engagements may be addressed to 32 Walpole Street, Chelsea, S.W.

MR. WILLIAM CHARLES LEVEY (Composer of *Fanchette*), having completely recovered from his recent indisposition, begs to announce that he is now ready to resume his duties as Professor of the Pianoforte. Address—8 Cecil Street, Strand.

SIGNOR AND MADAME MARCHESI beg to inform their Pupils and Friends that they have left town for the Season, and will return to London, September 1, for the Winter Season. Communication for engagements for Oratorios, Concerts, &c., to be addressed to the care of Mr. W. Fish, concert agent, 19 Whitehart Street, Kennington, S.

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On **WEDNESDAY**, the 28th day of September next.

The Trial of Candidates selected will take place at the times and manner to be fixed by the Dean and Chapter.

All applications and Testimonials must be sent in, addressed to Mr. EDWARD PERLE, Chapter Clerk and Registrar to the Dean and Chapter of Durham, at his Office in the College, Durham, by whom further information as to the office will be given, on or before Wednesday, the 7th day of September next.

Durham, 21st July, 1864.

## ETON COLLEGE.—ELECTION SATURDAY.

"At the conclusion of the fireworks the band (Scots Fusilier Guards) played the National Anthem and 'God bless the Prince of Wales.'—See Times, July 25. N.B.—The Eton Anthem may be had, arranged for Harmonium by J. Warren, 3s. 'God bless the Prince of Wales,' Song and Chorus (ad lib.), 3s.; for Piano, Solo and Duet, each 4s.; for Military Band, 4s.; Four-part Song, 2d.

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## ROYAL ITALIAN OPERA.

L'ETOILE DU NORD—SCRIBE—MEYERBEER.

(Times—July 25.)

The revival of *L'Etoile du Nord* on Saturday night attracted one of those enormous audiences which during the present season at Covent Garden have been more a rule than an exception. It will be remembered that, towards the close of the season 1855, Meyerbeer's last great historical opera was produced in a style of unusual magnificence. Composed expressly for the Opéra Comique in Paris, it had been brought out at that theatre, February 16, 1854; so that nearly eighteen months elapsed before it was transferred to the London boards. The delay, nevertheless, was inevitable. The conventional dialogue of the Opéra Comique would not suit the Italian stage, and Meyerbeer had undertaken to turn it into accompanied recitative. Lablache the elder, too, had agreed to play the small part of Corporal Gritzenko—but on conditions. The conditions were that it should be "written up," and this also Meyerbeer undertook to do. Thus what, on however large a scale, was originally a *bona fide* comic opera, assumed the form and dimensions of a grand lyric drama, fit to mate with *Robert*, the *Huguenots*, and the *Prophète*. In its new shape, with the late Madame Bosio, Herr Formes, then in full possession of his means, Mdle. Mari, Signor Gardoni, and the great Lablache in the chief characters, a splendid band and chorus, and a *mise en scène* unprecedented, *La Stella del Nord*—as Signor Maggioni, the Italian translator, rechristened it—obtained an extraordinary success. Meyerbeer himself was among the audience; and none who witnessed it can have forgotten the brilliant reception awarded to the gifted composer, when, after the superb *finale* to the second act, in answer to an overwhelming summons, he appeared before the lamps. *L'Etoile* was destined, notwithstanding, to be given no oftener than eight times, the last performance being on an "extra" night, for the benefit of Mr. Harris. On the 5th February, 1856, Covent Garden Theatre, which had opened as the Royal Italian Opera nine years previously (the 6th of April, 1847), was burnt to the ground, and in its ashes lay buried the music, costumes, scenery, and decorations of some forty operas, the last of which was the opera in question. On the narrow stage of the Lyceum—where, for the two succeeding years, the stricken but still resolute manager was compelled to carry on his fortunes—such works as the *Etoile du Nord*, &c., were out of the question; and so until May 15, 1858, when the magnificent new theatre, which Mr. Gye's indomitable energy had enabled him to erect upon the ruins of the old, opened its doors for the first time to the public, with the *Huguenots*, not another note of Meyerbeer was heard. Since the last performance of *L'Etoile du Nord* not only the representatives of Catharine and Gritzenko have been taken away, but the poet and composer who gave Catharine and Gritzenko dramatic and musical life—Scribe not long ago, Meyerbeer but the other day, while contemplating a visit to London for the purpose of assisting at the revival of his work, and while busying himself with the final arrangements for his *Africaine*, the production of which on the boards of the Italian Opera in London it was equally his intention to superintend. Happily, Mr. Costa was quite competent to the task, without the presence and advice of the celebrated composer, whose views and wishes, moreover, had already been communicated; and it is fair to doubt, had Meyerbeer been in the house on Saturday night, whether he would have found a single word to say—unless that word was one of unqualified approval—with such zealous care and eminent ability has the music been rehearsed. *L'Etoile du Nord* restored, the Covent Garden repertory, so far as Meyerbeer's grand operas are concerned, is now once more complete. Like its predecessors in order of revival—the *Huguenots*, *Dinorah*, the *Prophète* and *Robert le Diable*—it has been placed upon the stage with even greater liberality and splendour than at the old theatre. It is not too much to say that the scenic spectacle at the termination of the second act (the Russian Encampment)—whether the gradual steps which lead to the climax, or the climax itself, be considered—surpasses anything that has been witnessed at any European theatre. It was no more than just on the part of M. Faure, when summoned at the fall of the curtain, to bring forward with him Mr. Augustus Harris, to whose experience, intelligence and untiring activity it is needless to insist how much of the scenic effect was due.

The dramatic romance which the prolific Scribe—to whom every subject came naturally—has constructed upon a familiar anecdote connected with the early life of Peter the Great may be briefly described. The most redoubtable of Czars, dreaming of a future Muscovite fleet, has inscribed his name as Peter Michaelhoff (Michaelwitz might have betrayed him) in the Dockyard of Saardam. There he resides, with the crowd of dock handicraftsmen, working at this or that department of shipbuilding like an ordinary laborer, his identity, of course, being unsuspected by his companions. Scribe, however, takes Peter and the audience to Vyborg, on the coast of

Finland, and accounts for Peter's having established himself there by the fact that, in one of those bursts of passion for which he was noted, he had become senseless and was deserted by his followers. Finding himself, on regaining reason, at a place which was to his liking, Peter resolved—if we may credit his explanation to those curious about his antecedents and connexions—to remain there; the real truth, however, being that he is over head and ears in love with a young and beautiful girl, an orphan, who has been tended and brought up by a gipsy, and for whom this same gipsy has predicted a remarkable career. The girl herself—no other than Catharine—is residing at Vyborg, with her brother, George, over whom she watches with an anxious and affectionate interest. The moral character of Catharine (to say nothing of her beauty) creates a lively impression in the breast of Peter; and a circumstance soon occurs which induces him to make that impression known, and urgently entreat the intrepid orphan girl to unite her destiny with his. All the preliminaries have been arranged by Catharine to marry her brother, George, to Prascovia, niece of an innkeeper in the place, and with whom she is on terms of close amity; but, just as the affianced twain, attended by the marriage procession, are on their way to perform the ceremony, a horde of armed Tartars arrive, interrupt the procession, and threaten to exterminate the whole party. About this period it should be understood that Russia and Sweden are at war, and that Finland, which obeys the rule of Charles XII., is obnoxious to all the subjects of the Czar, barbarians and otherwise. Nevertheless, the supposititious carpenter—"Czar and Zimmermann"—infuriated with rage, seizes a hatchet and menaces the aggressive Tartars. Here was the self-made Peter, who, in more imminent peril, at Dorpat, fiercely attacked his own undisciplined followers, and showing his sword to the crowd, exclaimed—"The blood upon it is not yours, but that of my soldiers. I have come to save you." But Catharine has a secret more potent than the axe of her exasperated lover. She addresses a few words to the Tartars, who incontinently touched by her voice, her beauty, and her grace, desist from their intentions and quietly disperse. Peter, too, charmed and vanquished, forthwith makes the proposition to which, on one condition—that of his abandoning the career of an artisan and adopting the more glorious one of a soldier—she assents. Finding the stipulation to his mind, the Czar pledges himself to obey her, and placing a ring upon her finger, sets off to the Muscovite camp, in company with Danilowitz. Prascovia now tells Catharine that her own brother, Prascovia's affianced husband, being forcibly pressed into the service, must leave immediately for the army, unless he meets with a substitute. Quick, as usual, Catharine hits upon a remedy. She will find the substitute, if George only promises to join his regiment at a reasonable time after the wedding. Her secret idea is speedily carried out; she puts on male attire; gets herself accepted as substitute for her brother; and while the vessel slowly bears Catharine away, the curtain falls upon the first act. In the second we recognize Catharine, in her military suit, submitting with peculiar grace to the indispensable exigencies of drill, and certainly not the ugliest soldier of the regiment. Gritzenko, the Tartar, gratified with her diligence, places the well-favored recruit as sentinel near the chief tent. The culminating point of interest is at hand. The Czar, under the name and disguise of Colonel Peters, arrives in the camp, and comfortably esconces himself in his tent, where, after despatching some few matters of business, he resigns himself, with Danilowitz, to his favorite indulgence—the bottle. The new-comers having stimulated the curiosity of Catharine, she watches for a moment when Gritzenko is out of eyesight, and, peering through a chink in the tent, recognizes her betrothed. Peter, then, has kept his promise. That at least is a consolation. He has won his epaulettes; that is another. He is resorting to his old habit, nevertheless, which used to vex her so much at Vyborg; he is drinking hard, and getting the worse for his potations. But never mind, his toast is "Catharine," the mistress of his heart; and the mistress of his heart forgives him from her heart. Soon, however, appear a couple of *vivandières*, who not only serve Peter with wine but help him to drink it, and with whom, alas! he is becoming too familiar for her modest gaze. Catharine, distracted, vainly endeavours to tear herself from the spot. She hears the voice of Gritzenko, who has come, with a new sentinel, to relieve her, but pays no attention to his words, until, reproaching her with insubordination, the rough Tartar receives, as recompense for his temerity, a box on the ears. Gritzenko, enraged, drags Catharine before the Colonel, and prefers his complaint. Even when drunk, the Czar, having a strong sense of the necessity of strict discipline among subordinates, orders the peccant sentinel to be shot *instantly*. Catherine, astounded, utters a cry of despair, and is carried away by force. The cry, the well-remembered voice, the strange resemblance to his beloved, speedily bring Peter back to reason, and making a desperate effort he shakes off the lethargic effects of the liquor and orders the young sentinel to be brought back. But it is too late; Catharine, more hurt by Peter's fickleness than by his cruelty, has thrown herself into the river; and whether the fire of the soldiers



has taken effect, or not, is left in doubt; at any rate, she is lost to the Czar for ever. Misfortunes never come alone. No sooner has this calamity afflicted the haughty potentate than another is announced. A conspiracy has broken out in the army. Regiments are mutinous, and deserters count by hundreds. The names of the chief conspirators, however, have been revealed by Catharine, in a paper which, at the last moment, she consigns, with her ring, to Gritzenko; and with his habitual daring Peter suddenly appears among the conspirators, offering to deliver the Czar into their power, unarmed and unprotected. At the cry of exultation with which this offer is received, Peter bares his breast and says, "Behold him! strike!"—

— Chi sono?  
Il Czar! Ferite!"

The traitors and their confederates are struck dumb; they kneel to their master, are pardoned, and follow him with enthusiasm against the Swedes. In the third act the war is over; the Czar, returned to Moscow, has built, in the gardens of the Palace, a counterpart of the village of Wyborg (*Bravissimo!* M. Scribe), to remind him of the happy days he spent there. Catharine (need it be uttered?) is not dead. On the contrary, she is living tranquilly in Moscow; but, as her intellects have wandered, those who know the truth are afraid to reveal it. At length, however, the Czar is informed of the fact; Catharine is brought back once more, as she imagines, to Wyborg; beholds her brother—her friends, Prascovia, Danilowitz, and the rest; hears the flute lesson that used to be practised of old by Peter and her brother; and at the sight of these familiar objects and the hearing of these familiar sounds, which at first impress her as a dream, eventually returns to sense. Seeing and recognizing Peter, she falls into his embrace; the regal mantle is thrown over her, the Imperial diadem placed upon her head, and she is hailed Empress by the Czar, the army, and the Court. *Finis coronat opus.*

Though nine years have elapsed since *L'Etoile du Nord* was played in London, the incidents of the drama and the beauties of the music are fresh in the memory of opera-goers. The music, indeed, has become everywhere popular, not only on the stage but in the concert-room, where some of the more available pieces are frequently introduced. This prescribes the necessity of entering into lengthened details, and warrants us in clothing the few observations we have to offer in general rather than in critical language. No opera by Meyerbeer is more rich in varied melody. In the first act, where the Czar, studying the art of shipbuilding, as plain Peter Michaelhoff, becomes enamoured of Catharine, one melody succeeds another with such rapidity that it is difficult to recall what has gone before until it again woos the ear in some new and still more alluring shape. The dramatic progress of this act, though one of the longest ever written, is extremely simple. When the curtain rises, groups of Finnish artisans, after working-hours, are idling, drinking, or otherwise solacing themselves on the quay; Danilowitz, the Muscovite pastrycook, is vaunting the merits and urging the purchase of his dainties; and the only one engaged in work is Peter (or Peters, as M. Scribe denominates him), who, in a solitary mood and thinking of his love, looks sulkily at his lighter-hearted companions. How gratefully the introductory chorus succeeds the brilliant military overture which, with appropriate pomp, acts as prelude to the opera, and how again this is, in turn, relieved by the pretty song of Danilowitz ("Chi ne vuol? son qui?"), with the choral responses at the end, can hardly have been forgotten. Then the drinking chorus ("Alla Finlanda beviam"), accompanied by characteristic dancing; and lastly the quarrel between the Muscovites (Peters and Danilowitz) and Finlanders, arrested by a bell which calls back the workmen to their toil, and brings the introduction to an end—all is as fresh and tuneful as it is in picturesque keeping with the situation and the scene. The first song of Catharine—when she pleads for her brother, George Savoronski, who sues for the hand of Prascovia, niece of Meynolds, the innkeeper—is as quaint as it is original; and so artfully are the florid passages in the *coda* laid out and accompanied that—what is rarely the case with such *ad captandum* contrivances for vocal display—they seem part and parcel of the whole. Nothing could more effectively aid the fearless heroine in drawing attention to herself and stamping her identity at once. But we have already passed our limits, and must not be tempted by the graceful and prolific muse of the illustrious and lamented composer to enter into such an analysis of his charming opera as at the best could be merely a *catalogue non raisonné*. We hope to find another occasion to say a word or two about music for the proper appreciation of which a thorough knowledge of the plot is indispensable, so conscientiously careful was Meyerbeer, alike as scene-painter, painter of incidents, of emotions, and even of words. Enough for the present, that the rest of this delicious first act is to match. Who does not remember, indeed, the exquisite duet in which Catharine interrogates Peter ("Di qual città sei tu?")—and the not less exquisite duet where she consoles Prascovia, beginning so sadly and ending so

merrily? Who can have forgotten the ingeniously constructed and richly varied *finale*, including Prascovia's very characteristic air with chorus ("Al suon dell' ora), when the impatient bride is supposed to be waiting for her dilatory spouse, the picturesque chorus of veteran soldiers ("Soldati andiam"), sung while the less enthusiastic recruits pass in military order at the back of the stage, and last, not least, the beautiful prayer and barcarole:—

"Veglia dal ciel su lor,  
Madre, miei primi amor,"—

—with its "trill" and cadence long drawn out (the theme taken from the overture), addressed by the heroic Catharine to the bridal party, as she regretfully takes her departure? Upon the gloriously-imagined second act, possibly the most gorgeous and elaborate portraiture of military life at camp in the whole range of operatic music—its sutler's waltz and quick step; its Cavalry song (Ismaloff); its Infantry song (Gritzenko); its "Tin, tin, tin" (an appropriate title for an apostrophe to the influence of "copeks"); its mysterious chorus of conspirators; its trio, Peter and Danilowitz inside, Catharine outside the tent, her modest reserve contrasted with their inebriate "*laissez aller*"; its finely built up concerted piece, quintet and sextet, comprising also the vigorous Bacchanalian of Peter, and the inimitable duet of the Vivandières ("Nella città di Mosca"); its truly imposing *finale*, with the "Oath" and "Prayer," the Czar's famous march, his address to the soldiers, and the climax, where the March, the Oath, the quick step of the Tobolsk Grenadiers (fife and drum), the trumpet flourish, and the chorus, consentaneously help to make out one of the most intricate and at the same time effective combinations in dramatic music—upon these we cannot stop to descant, much as might legitimately be written. Nor can we do more than call attention to the expressive soliloquy of Peter ("O lieti di"), with its new and charming accompaniment to the second couplet; the quaint romance of Prascovia ("Sul suo sen inclinando"); and other remarkable passages in the third act, the conclusion of which—as in *Dinorah* and *Faust* (but earlier than either, in Auber's *Maeniello*)—brings again before us so many familiar traits of the first, thus, by means of a poetical glance backwards, giving artistic completeness to the whole. To these we may return when opportunity offers. Meanwhile it remains but to regret that the genius that conceived so many delightful melodies should have passed away, while much was left undone, which the restless brain had plotted, and the trained but now cold hand would readily have put in shape.

The performance generally of *L'Etoile du Nord* was, as has been hinted, admirable—more admirable, perhaps, than before. To say nothing of the overture, and other pieces of importance, the colossal *finale* to the second act was given with a precision which we had scarcely believed possible. Of the representation of the principal characters we must speak just now briefly and with reserve. M. Faure (who succeeded M. Bataille in the character, at the Opéra Comique) is, on the whole, the best Peter we have seen; for though he may not impart such hearty vigour to his histrionic portrayal as Herr Fornes, his delivery of the music is uniformly pointed, correct, and effective—which could not fairly be said of his predecessor. Madame Miolan Carvalho is so well versed in the school to which this opera belongs that it would hardly have been possible to select a singer, as things go, more competent to "do justice" to the part of Catharine. No doubt, the voice of Madame Bosio—to speak of nothing else—haunted the remembrance of many among the audience who had heard the opera in 1855; but Madame Bosio is unhappily dead; while Mdlle. Pauline Lucca, who had been announced for the part, for reasons "political" or otherwise, did not condescend to stay. Under these circumstances, therefore, Madame Carvalho's highly-finished execution, invariable good taste, and thoroughly artistic training were doubly welcome. Mdlle. Brunetti (pupil of Mr. Duprez), who appeared as Gilda (*Rigoletto*), four years ago, at Her Majesty's Theatre, has wonderfully improved since then; and as representative of the agreeable and by no means unimportant character of Prascovia her co-operation is really valuable. To Signor Ciampi was consigned an unenviable task. Whoever had seen the late Lablache as the Cossack soldier would be disinclined to look with charitable eyes on any successor (except, perchance, Ronconi). Nevertheless, Signor Ciampi did his very best to be humorous, and had evidently well studied his music. Signor Naudin played Danilowitz (Signor Gardoni's part in 1855); Signor Neri Baraldi, Savoronsky (formerly allotted to Signor Lucchesi); and the two Vivandières again were the features of Madame Rudersdorff and Mdlle. Jenny Bauer, upon whom the passage of nine years has seemingly exercised but little influence, physical or otherwise. The remaining small parts were more or less efficiently represented. To Mr. A. Harris we have alluded. Mr. W. Beverley, in the two principal *tableaux*—the "Village near Wyborg," with the cottage, the church and the gulf; and the "Russian Encampment"—has equalled any previous achievement of his brush. Both are masterpieces. The last—with its rocks, inter-

sected by ravines, rising one above another, its overhanging trees on either side, and such like picturesque devices—would have excited admiration as a beautiful painting, even deprived of the tent of Colonel Peters, the laughing Vivandières, the live horses of the Cossack cavalry, the varied accoutrements of the infantry, the cannon, the national dances, and the well-planned military evolutions which render this one of the most busy and striking scenes on record. In short, the revival of the *Etoile du Nord* must rank among the very notable achievements in the long list of notable achievements by which the history of the Royal Italian Opera is marked; and the enthusiasm raised by the performance on Saturday night may be accepted as augury that the opera of Meyerbeer will be a profitable and lasting addition to the *répertoire*. The performance occupied not less than four hours; and though curtailments have been already made, some more might be contrived without material injury. But of this by-and-by.

To the Editor of the Times.

Sir.—In your very interesting report of *L'Etoile du Nord*, contained in *The Times* of to-day, when alluding to the burning of Covent Garden Theatre in February 5, 1856, you say that "In its ashes lay buried the music, costumes, scenery, and decorations of some 40 operas, the last of which was the opera in question."

This is true, with one important exception—viz., that of the music; the full score of the work in question being in my possession on the night of the catastrophe. The fact is, the full score had been intrusted to my care by Messrs. Cramer & Co., to produce for their house a complete edition (and for which I am proud to have received great praise from Meyerbeer himself), with the dialogue as originally produced in Paris, translated into Italian and English, the former of which had been set to music by the great master especially for its performance at the Italian Opera in London. The music, therefore, most fortunately did not perish, and I am happy at having been the humble means of its preservation. I write this thinking that you may consider it worth recording, and am your obedient servant,

25, Somerset Street, Portman Square, July 25.

FRANK MORI.

## MEYERBEER AND L'ETOILE DU NORD.

(From The Daily Telegraph.)

To many, perhaps to most, of those assembled on Saturday night, *L'Etoile du Nord* had all the charm of novelty, although twenty years have now elapsed since a portion of its music was first given to the world. It was in 1844 that Meyerbeer wrote for the opening of the sumptuously-decorated opera-house of Berlin a *pièce d'occasion*, entitled *Ein Feldlager in Schlesien*, in which the national vanity of the Prussians was flattered by the stage presentation of their only hero, Frederick the Great. The flute-playing propensities of the young warrior were, however, not lost sight of by Bellstab, the librettist, and they were turned to good account by the ingenuity of Meyerbeer. It was, indeed, to the effect produced by Jenny Lind in the final bravura trio for voice and two flutes, that the success of the work, both in its original shape and in its subsequent modification under the title of *Vielka*, was in great part to be attributed. But Meyerbeer was not the man to sacrifice gems on account of their ineffective setting. So when satisfied but not satiated with the glory acquired by *Robert*, *Les Huguenots*, and *Le Prophète*, a noble trilogy of grand historical tragedies, he determined to invade the province of the Opéra Comique, he conceived the idea—solicitous always to preserve his best thoughts in the best possible form—of using up the materials from which *A Camp in Silesia* had been constructed. But the new subject demanded new treatment and suggested new ideas; so, out of twenty-six "numbers," only five of the original work were introduced into *L'Etoile Du Nord*. The success of the opera was immense, but it excited even more surprise than admiration. Forgetful of the coquetish duet from Marguerite de Valois and Raoul in the second act of *Les Huguenots*, of the *trio bouffe* in the tent scene of *Le Prophète*, and of numberless other pieces in which Meyerbeer had displayed the sprightliness, the grace, the humour, the delicacy—and the qualities in short which are characteristic of the Opéra Comique school, the arbiters of public opinion had made up their minds that the hero of the Académie de Musique would make a *fiasco* if he ventured into the Rue Feydeau. How their expectations were frustrated—how the German pupil of dry old Voglar proved that he could rival in French *finesse* Grétry and Boieldieu, Hérold and Auber—how the opera ran for some three hundred nights, with scarce any interruptions save those caused by the fatigue of the singers—these things are matters of history, which it is idle to recapitulate now. But the depreciators of Meyerbeer's versatile genius were not yet silenced; they now shifted their ground, and, citing the grand choral and instrumental effects in the second act of *L'Etoile*, declared that Meyerbeer, instead of conforming to the traditions of the Opéra Comique, had dragged the expedients of the Académie upon its smaller stage.

It was to refute this accusation that Meyerbeer wrote *Le Pardon de Ploërmel*, founded on a simple pastoral story, simply told by three rustic characters, almost unaided by the chorus, and set off by no extraneous effects. Renewed astonishment among those who did not know that in music, as in mathematics, the greater includes the less! The truth is that genius is of necessity versatile, or rather, to use Sir Bulwer Lytton's admirable expression, "comprehensive," in its nature. In spite, too, of his world-wide popularity, and of the honours that were heaped upon him, Meyerbeer was during his lifetime persistently undervalued. He was looked upon with jealous animosity by his compatriots, who—witness Schumann's elaborate abuse of *Les Huguenots* and Heine's constant fiendish sarcasm—were incensed at his abandonment of their national theatre for the cosmopolite stage of the Académie de Musique—

"Oh les beaux vers, la danse, la musique,  
L'art de tromper les yeux par les couleurs,  
L'art plus heureux de séduire les cœurs,  
De cent plaisirs font un plaisir unique—"

and with equal jealousy by the Frenchmen, who witnessed by a German the invasion of their strongest artistic citadels. The *feuilletonistes* were never tired of jeering at the meticulous solicitude with which the composer endeavoured to secure the best possible interpretation of his works; and unfortunately—such is the power of satire—this extreme care has become to be looked upon as an element of actual weakness in the man. As well might a painter be depreciated for the careful choice of colours, which are to delight all eyes for generations yet unborn, or a sculptor be satirised for selecting a marble which shall embody his sense of beauty for centuries to come. Shame on those who, eagerly trading on their undeserved intimacy with a great man, dared, almost before his body was cold, to hold up his personal peculiarities to public ridicule! Of a truth, a living donkey is more to be feared than a dead lion.

## REMINISCENCES OF GIACOMO MEYERBEER.

By J. P. LYSER.\*

(Concluded from p. 463.)

All who were personally acquainted with Meyerbeer, and know how keenly he relished delicate humour, will easily conceive how much he was amused by the frank confession I at last made. He was perfectly well aware that I—"the Dove"—would never dare say to only one of the young ladies: "I love you!"

I had gone to settle at Dresden, in the year 1834, and—let not the reader laugh, for the affair turned out very badly for me afterwards—in 1836 I married a young lady, who, as I was assured by everyone who knew her, including even my father, "Would prove a true and loving partner to me for life." About a fortnight after my marriage, some one sent me a most beautiful clock with a piece of paper bearing the words: "May this clock announce to you only hours of happiness."

A few days subsequently, I had a visit from Wilhelm Beer, who brought me the kindest remembrances from Giacomo, whose friend, Carl Kaskel, of Dresden, had sent him the first volume of my book; *Kunstnovellen*, then just published. Wilhelm Beer informed me, also, that Giacomo would be coming to Dresden very shortly, and call upon me immediately he did so, "for he was very fond of me."

After the lapse of about a week, I received, early one morning, the following note:—

"My dear Sir,—I arrived here yesterday evening. Unfortunately, I am compelled to keep my room, as I have caught a bad cold on the journey. But Winkler says you would come to me, if I asked you, which I now do,

"Very truly yours, "MEYERBEER."

As a matter of course, I did not fail to obey the invitation, and, at eleven o'clock, went to the Hôtel de Rome, where Meyerbeer had put up. He received me as an old acquaintance, and when Winkler came in, some time afterwards, he found us engaged in a most confidential and animated conversation.—On this occasion, Meyerbeer remained only a few days in Dresden, not being even able to wait for the first representation of *Les Huguenots*. On taking leave of me he said: "Write at once and say how the opera has gone, but let me know the whole truth!—Tichatscheck will, I trust, get well through the character of Raoul! I hope the same of Risse, as far as the vocal portion of Marcel is concerned. Heaven only grant that Mad. Schroeder-Dervient may be in a good humour on the first night! As Leonora (in *Fidelio*), she ill-

\* From the *Neue Berliner Musik-Zeitung*.



treated poor Beethoven most unjustifiably the last time she played the part." Fortunately, after the first performance of *Les Huguenots*, I was able to write and inform the master that "Tichatscheck and Mad. Schroeder-Devrient surpassed themselves; that all the other persons concerned, down to the lowest chorus-singer, had performed their tasks in a manner worthy of the work; and that the opera had been enthusiastically received."

Reissiger was so delighted with *Les Huguenots*, that he especially requested me to write in the part of a page, between whom and Urbain the likeness is unmistakable, for his last great opera, *Adile de Foix*, the libretto of which is by Robert Blum. He sent me the score of *Les Huguenots* to look through, and said, with marked emphasis: "Write something good" (*ordentliches*) "about it." This was the origin of my pamphlet *Die Hugenotten von Giacomo Meyerbeer*, beautifully printed by Blochmann. Wilhelm wrote to me as follows (it was the last letter I ever received from him): "I sent off your pamphlet to Jacob immediately, and he is immensely delighted with it. The fact is, up to the present time, there has been nothing better or more profound written about *Les Huguenots*."

Meyerbeer himself wrote: "You will be astonished when I tell you that, at the present moment, I am engaged on no less than three great works: on the music to Michael's *Struensee* (which I think of finishing first)—and on two grand operas of which Scribe is writing me the librettos."

Meyerbeer was, indeed, working, at that period, on the music to *Struensee*, on that to *L'Africaine*, and on that to *Le Prophète*.

Unfortunately, he was obliged to interrupt these labors of which he was so fond, to comply with the King of Prussia's command to set L. Relstab's *Feldlager in Schlesien*.

"Pity your poor friend"—wrote Meyerbeer—"what have I done to deserve the punishment of composing, by Royal command, the music to a libretto of only temporary interest" (*Gelegenheits-Operntext*) by Ludwig Relstab? It will be labor thrown away, as was the case with Dorn's *Dido*, but I cannot refuse, like our dear Weber. In addition, this man (Relstab) will not listen to reason; he will not hear of any alteration or judicious curtailment!—Pity your poor friend!"

As we know, *Das Feldlager in Schlesien* excited as *Vielka*, with Madlle. Jenny Lind, an immense sensation in Vienna, and paved the way for *Le Prophète* better than *Les Huguenots*, which had been so backed about by the Censure as to be no longer recognisable.

But Meyerbeer derived no satisfaction from the brilliant success achieved by *Vielka* in Vienna.

"It always has been and always will be the child that caused me the most pain! Even the new book which Scribe is writing for it will not at all change the state of affairs."

I can boast of having been the first whom Meyerbeer allowed to look through the original score of his *Prophète*, which he did in his room, with the doors locked, before the work was produced even in Paris. The success the opera achieved in Vienna was valued by Meyerbeer still more highly than that which it had obtained in Paris. He was rather ailing at the period of its performance, but still he conducted six successive times. On my seriously advising him to take better care of himself, he replied: "I am under an obligation to the Viennese public; besides, it is a pleasure to sit at the desk and conduct such a band and such singers. I shall never hear *Le Prophète* executed so well anywhere else as in Vienna."

On the day of his departure from Vienna, he said to me: "*L'Africaine* is getting on. I will, however, first give you a little surprise." The "little surprise" was *Dinorah*.—Meyerbeer's last letter to me was dated six weeks previous to his death.

CARLSRUHE.—The grand musical festival of the General Musical Association of Germany will take place in the last week but one of August. It will last four days, and comprise four concerts, the principal direction of which has been undertaken by Dr. Hans von Bülow. It is probable that Dr. Franz Liszt and Herr Richard Wagner will be present.

NEUILLY.—The widow of the celebrated Cherubini was buried here on the 1st inst. Auber, the most gifted pupil of her deceased husband, attended the ceremony.

HAMBURG.—Herr A. F. Riccius, formerly conductor at the Stadttheater, Leipzig, is engaged at the Stadttheater here.

## SHAKESPEARE IN HIS RELATION TO MUSIC.

By EMIL NAUMANN.\*

(Continued from page 469.)

After the decay of the old world, and with the propagation of Christianity, another highly significant and different change takes place in the relation of poetry to music—just as, with the magnificently sounding language of the Greeks, and the wonderful development of their verse—both music in themselves—the musical art became a servant whose principal task consisted in raising the melodious harmony of the first, and strengthening the rhythm of the second—for a song-like delivery of Homer's strains, or the musical treatment of the strophe and anti-strophe in the choruses of the tragic poets are conceivable only in this manner—we see, under the superior influence of Christian elements, the process reversed, and music transformed into the dominating art, to which poetry is attached more in a subservient than in any other character.

The whole of the most ancient Christian hymnology was written with a view to music, that is to say: all the primitive songs in question were from the very beginning intended to obtain the fullest and most profound significance by the means of music. As showing how, to a certain extent, at the very gates of the new world which Christianity called into existence, poetry and song grasped each other by the hand, we may quote the following description of the meetings of the first Christian congregations: "In subterranean vaults, in the thickets of the forest, on mountain tops, in caves, and among the clefts of rocks, were they obliged to celebrate their first religious services, so as not to be betrayed by the loud tones of their songs. Instead, however, of remaining dumb, under such straits and anxiety, seeing that the price of the confession of having sung their songs to Christ was their life, they sang those songs with only the greater faith. Even at the stake they gave utterance to their last strains, like those of the dying swan, till smoke and flames smothered their voices, and their soul, borne on the last sounds, winged its course upwards to its heavenly home." One thing especially characteristic of the new period is that we find in its very first attempts rhymed verses. This is decidedly an outward distinguishing sign of the close relation of all the earliest Christian poetry to music. We meet with rhymed religious hymns as far back as in St. Ambrosius, that is, in the fourth century, and even long previously. Ambrosius and other inspired singers of the Church were followed by innumerable disciples; musically considered, the Ambrosian Church chant was changed into the Gregorian, till the rich spring of sacred song-writing reached its acme in the thirteenth century. Among the German songs of this last period, the gentle and fervent "Marien-Lieder" are particularly distinguished, their dreamy poetical purport demanding, as it were, musical treatment. They formed a large and rich class of their own, and among the poets who produced them we meet with the names of Walter von der Vogelweide, Hartmann von der Aue, and others. Side by side, and simultaneously with the sacred songs, a wondrous and rich store of secular songs as well was created, as the names of the above poets tell us. The "Minnesinger" and Troubadours, also, flourished most in the twelfth and thirteenth century, as did likewise the secular national song. But here again one of the leading considerations was, in most cases, the active co-operation of music, as well as quite apart from the fact of the poets themselves frequently striking the strings as musicians—the circumstance that a deeply musical spirit, and a poetical purport musically expressible are inherent in all their writings.

As the influences of classical antiquity upon the Christian world again became stronger, the relation of the two closely allied sister arts underwent a third and different change. Dante is, to a certain extent, the quintessence and intellectual focus of the expression of an entire age, and, moreover, the first really great poet in whom we meet with the revolution to which we allude. As was previously the case in the more important epic attempts of the period of the "Minnesinger"—for instance: in the *Nibelungen Lied*, the *Anelungen Lied*, in *Parcival*, *Tristan* and *Isolde*, poetry begins with Dante once more to stand entirely on its own feet. Yet it always differed essentially from the antique poetical style by a fundamental feature of a lyrically musical

\* Translated expressly for the MUSICAL WORLD, by J. V. BRIDGMAN, Esq.

nature. Such a trait runs through all its productions, whereas a predominant epically-plastic stamp is peculiar to the poets, even the lyrical poets, of the Greeks and Romans. That dreamy revelling in emotions, and that blissful process, sufficing for itself, of losing one's self in nature, so characteristic of the Christian and more modern poets, and so nearly allied moreover to musical feelings, was almost entirely foreign to the poets of the Ancients. On the other hand, however, we find quite as rarely, in the poets of the specifically Christian period, that objectivity and clearness of representation so common among the Ancients. The *Nibelungen* probably contain more of the epic element than any other poem of the Middle Ages. But we must not forget that at their commencement—in the form of ancient folk's legends—they extend back, perhaps, to a period previous to the Christian era. There is much, too, suggesting that the musically-poetical element still so abundantly represented in them dates its origin only from the re-arrangement of the *Lied* in the 13th century. We intend this to apply especially to the character of *Volker*, that agrees but too well with the time to which the re-arrangement belongs; that is to the most flourishing time of the "Minnesänger," who, like *Volker*, were as well able to wield the sword as to touch the lyre. When, therefore, we read of Hagen's brother-in-arms:

"Volker, der schnelle, legte den Schild von seiner Hand,  
Und legte den viel guten hin, an des Saales Wand,  
Zum Saale ging er wieder, wo seine Geige lag,  
Da dient er seinen Freunden, wie er so gerne pfleg.  
Als ihm der Saiten Tönen, so süß und klar erklang,  
Die stolzen Heimatfernen, die sagten es Volkern Dank.  
Und stüßter, immer sanfter, zu geigen er begann;  
So wiegt er in den Schlummer gar manchen sorgenden Mann."

such deeply musical outbursts spring, probably, rather from the romanticism distinguishing the age of men like Wolfram von Eschinbach, Gottfried von Strassburg, and Walter von der Vogelweide, than from the original spirit of the old heathen poem.

To return to Dante, with especial reference to the central point in his poetry, namely, his *Divina Comedia*, the fundamentally epic tone preserved through the whole must strike us as an attempted return to the poetical style of the Ancients. But, for this very reason, its *purport* appears the more essentially different, for it is not, in the slightest degree, of an epic, but, genuinely, of a thoroughly lyrical nature. And herein we recognise another and a new element, which distinguishes from the Greek poets not only Dante, the greatest poet of the Christian Mediæval period, but, also, the whole modern world of poetry, even when, as early as the 15th and 16th century, classical influences were exerting their full strength. The Greek poets, it is true, assign a certain place in their works to music; they allow it to re-echo through their compositions; they even depict its profound effects upon the mind, or cause us to feel them; but out of their actual poems, despite all the harmony of the verse, and all the magnificence of the forms; despite all the depth and splendour of the style, there issues no music. As we have already hinted, we are not now speaking of the music of the *language* but of the fundamental musical tone, of the total spirit and feeling, streaming forth like music as it were, and which, since recourse had been had to the principles of Christianity, spread like a magic perfume over all poetry. In such a state of things, it is of quite secondary importance whether music, as such, is mentioned or not.

In Dante, now, a fundamental musical spirit appears in relation to subsequent poets almost with a certain overpowering, though wondrous one-sidedness, remaining up to the very last years of his existence the background on which his character seems to repose. It was thus that in Ravenna, when, after long-sufferings and troubles, he found there his last earthly refuge, he wrote his seven *Penitential Psalms*, his *Credo*, also, being assigned to the same period. Lastly, the *Divina Comedia*, appears almost everywhere completely permeated with musical spirit and feeling. Thus in the second canto of the *Purgatorio*, on the appearance of Casella, the admirable singer and composer, who had been Dante's music-master and had set several of his canons to music, we read:

"Such full contentment that illustrious sage  
And those who stood around him, testified,  
Naught else, it seemed, their senses could engage.  
We all were fixed with rapture on his song,  
Listening attent."

Or in the fifth Canto:

"Meanwhile upon our flank obliquely hung  
A band of souls that o'er the mountain came,  
And verse by verse the Miserere sung,  
When they observed that, as I passed along,  
My body was impervious to the ray.  
Into a long hoarse "Oh!" they changed their song."

And no less in the seventh:

"Salve Regina' chanting, met our eyes,  
Spirits who rested on their flowery seats."

I might cite a hundred passages of a similar tendency. Such quotations, however, as we have already given the reader to understand, are here not the essential part of the matter; the musical feeling of the poet is displayed far more in the choice of his subjects and in his manner of treating them; his poem has of itself the effect of music.

We have thus come, without hazarding any long leaps, much nearer our theme, properly so-called: the consideration of the musical element in Shakespeare. For Shakespeare, like Dante, belongs to the epoch of the third of the changes affecting the mutual relation of poetry and music, only Dante stands at the commencement of the epoch when classical influences were revived and worked upon men's consciousness, till then specifically Christian, while Shakespeare marks their full height, and the harmonious blending, already commenced, of the elements of civilization belonging to two distinct periods in the history of the world. As, moreover, the great Englishman displays an innate susceptibility for, and comprehension of, the effects of music in a higher degree than any poet either before or after him, so in the case of no one else, probably, would it be so easy to display to the soul the completely inward fashion in which poetry and music have, in modern times, permeated each other. Before endeavoring to do this, however, I must beg leave to refer to a couple of great minds nearly allied to Shakespeare, and which, most significantly, are most closely related to him in this very musical element innate in him.

(To be continued.)

#### MADLIE. TIETJENS.

A magnificent diamond bracelet, and pair of diamond earrings, of the richest and costliest design, with an appropriate inscription, recording the occasion of the gift and names of the donors, engraved on vellum, were last week presented to Madlle. Tietjens, at her residence in Regent's-park. The distinguished party from whom the gift proceeded, represented a large body of the fashionable world, subscribers to Her Majesty's Theatre. They were headed by the Countess of Lincoln, who was accompanied by the Lady Sandys, his Grace the Duke of Leinster, The Earl of Lincoln, the Earl of Strathmore, the Earl of Hardwicke, the Earl of Wilton, Major Blake, and Mr. Bligh, M.P. The Countess of Lincoln, after introductions, spoke as follows:—

"Madlle. Tietjens.—The following Ladies and Gentlemen, being desirous of showing their high appreciation of your great talents, beg your acceptance (at my hands) of these tokens of their extreme admiration and respect. Their names are—The Duke of Leinster, the Marchioness of Downshire, the Marquis of Ormonde, the Marquis of Clanricarde, the Marquis of Hartington, M.P., the Marquis of Blandford, the Earl of Lincoln, the Earl of Westmoreland, the Earl of Strathmore, the Earl of Hardwicke, the Earl Dudley, the Earl of Wilton, the Countess of Wilton, the Lady Clarence Paget, the Lady Caroline Ricketts, the Lady Sandys, the Lady Howard, the Viscount Hood, the Viscount Kilcourse, the Viscount Curzon, Lord Earsfort, Lord Robert Pelham-Clinton, M.P., Lord Edward Pelham-Clinton, Lord Robert Thynne, M.P., Lord Sandys, the Hon. Fredric Calthorpe, M.P., General the Hon. H. C. Cavendish, Sir John Lowther, Bart., Sir Conwallis Ricketts, Bart., Sir I. Bertie Guest, Bart., Mrs. Adamson, Mrs. Dickenson, Mrs. John Hall, Mrs. Hope, Mrs. William Lyon, Mrs. Schwabe, Mrs. Wheeler, Major Blake, Mr. Edward Bligh, Mr. Gerard Sturt, M.P., Colonel Napier Stuart, M.P., Captain Bateson, Mr. G. Bellamy, Captain Shelton Bond, Mr. Charles Bryant, Mr. J. Douglas Cooke, Colonel Brownlow Knox, M.P., Captain F. Cooper, Mr. Hubert de Burgh, Mr. C. B. Denison, Major-General Dupuis, Mr. T. R. Fenwick, Mr. Robert Garrard, Captain Garrard, Colonel O. Higgins, Mr. George Johnson, Mr. J. Kyrie, Mr. Charles Leslie, M.P., Mr. Reginald Macdonald, Mr. H. Nelson, the Rev. Charles Perring, Mr. H. Petre, Captain Peyton, Mr. B. Phillips, Mr. Maurice Posner, Mr. R. Rutheven Pym, Mr. J. W. Safe, Mr. George Schwabe, Mr. Alfred Seymour, M.P., Mr. H. C. Sturt, Mr. R. I. Webb, Mr. S. Wheeler, Mr. Conrad Witter, Mr. A. Zanzel, and many other ladies and gentlemen."

In acknowledgment of the present, and the gratifying circumstances under which it was made, Madlle. Tietjens replied in very feeling and graceful terms. The present—the object of universal admiration on account of its taste, elegance, and value—was manufactured by Messrs. Garrard, the celebrated Crown Jewellers, of Pantion-street, Haymarket.

ROTTERDAM.—Herr Louis Saar, formerly of Stettin, and pupil of Dreyshock, has been appointed conductor of the German opera.



## MONDAY POPULAR CONCERTS.

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THE SEVENTH SEASON

OF THE

MONDAY POPULAR CONCERTS

WILL COMMENCE

EARLY IN NOVEMBER.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## DEATH.

On Thursday, July 23, at Radcliffe Hall, Yorkshire, Mrs. Wood (formerly Miss PATON), of the Theatre Royal, Drury Lane, and Covent Garden.

## The Musical World.

LONDON: SATURDAY, JULY 30, 1864.

A CORRESPONDENT, writing from St. Petersburg, encloses the programmes of all the concerts given by the Musical Society of Russia during the season just expired. Our readers may perhaps derive some amusement from a perusal of their contents:—

FIRST CONCERT:—Music to Manfred—Schumann; Overture, *Les Girondistes*—Litolff; Cavatina, *Faust*—Gounod; Concerto, Violin—Ferdinand David; "Romances, Pianoforte," Gurileff: Symphony (A major), Beethoven. SECOND CONCERT:—Overture, *Les deux Journées*—Cherubini; "Symphonetic Poem," *Orpheus*—Liszt; Fragments from the opera of *Orpheus*—Gluck; Concerto, Piano (F minor), Chopin; Symphony (A minor)—Mendelssohn. THIRD CONCERT:—Overture and Fragments from the Opera: *Ruslan and Ludmilla*—Glinka; Serenade (D major, first movement for full band)—J. Brahms; Air, *Titus*—Mozart; Symphony (D major)—Haydn; "Nachthelle"—Franz Schubert; Chorus, Men's Voices (Orchestral accompaniment by Singer)—Franz Schubert; Overture, No. 3, *Leonore*—Beethoven. FOURTH CONCERT:—Overture to a Tragedy—Bargiel; Concert Air—Mendelssohn; Concerto (C minor), Pianoforte, Beethoven; "Hundredth Psalm"—Handel; Symphony (B flat major)—Schumann. FIFTH CONCERT:—Overture and Fragments from *Überon*—C. M. von Weber; Overture, *Idafis*—L. Ehlerst; Concerto, Violoncello (MS.)—Davidoff; Two Choruses "a capella" ("Tenebræ factæ sunt"—Haydn, and "Ave verum"—Mozart); Symphony (C major)—Schumann. SIXTH CONCERT:—Theme and Variations from the Suite, Franz Lachner; Air, *Don Juan*—Mozart; Concerto (D minor), Pianoforte—Mendelssohn; "Romances, Piano"—Glinka; Fragments from "Missa Solemnis"—Beethoven; Symphony (G minor)—Mozart. SEVENTH CONCERT:—Overture, "Meeresstille und glücklich Fahrt"—Beethoven; Concerto (F sharp minor)—Violin—Ernst; Serenade, Women's Voices—Franz Schubert; "Passacaglia" (scored by Esser)—J. S. Bach; Two Choruses a capella "Tenebræ factæ sunt"—Haydn; "Crucifixus," for eight voices—Lotti; Symphony (C minor)—Beethoven. EIGHTH CONCERT:—Symphony (C minor)—Spohr; Fragments from *Leila*—Berlioz; Concerto, Piano—Schumann; Air, *Life for the Caesar*—Glinka; Overture (C major, Op. 124)—Beethoven. NINTH CONCERT:—Overture, *Faust*—Wagner; Chorus, *Isis*—Lulli; Chorus, *Castor et Pollux*—Rameau; Overture, *Der Sohn des Mandarin*—Kui; Concerto, Clarinet—Weber; Chorus, *Die Zauberflöte*—Mozart; Symphony (D minor)—Schumann. TENTH CONCERT:—Overture, *Hamlet*—N. W. Gade; "Nachthied," Chorus and Orchestra—Schumann; Ballet, from the opera, *Der Dämon*—Viethof; *Aria*, "Ah, Perfidio"—Beethoven; Concerto, Piano (E flat major)—Liszt; Symphony No. 9 ("Choral")—Beethoven.

So much for the Musical Society, over the doings of which Herr Anton Rubinstein presides with so much spirit. The programmes of the Quartet performances are quite as varied and interesting in their way:—

FIRST EVENING:—Quartet (C major)—Haydn; Sonata (in A), Pianoforte, Op. 101—Beethoven; Quartet (A minor)—Mendelssohn. SECOND EVENING:—Quartet (E flat major)—Beethoven; Sonata, Pianoforte, Op. 109—Beethoven; Quartet (D minor)—Franz Schubert. THIRD EVENING:—Quartet (C minor)—Beethoven; Sonata, Pianoforte, Op. 110—Beethoven; Quartet (A minor)—Schumann. FOURTH EVENING:—Quartet (C major)—Haydn; Sonata, Pianoforte, Op. 111—Beethoven; Quartet (F minor)—Beethoven.

Besides all this, it appears that the Society got up three *Matinées* for Mad. Schumann, in which that lady played compositions by Schumann, Beethoven, Chopin, etc.

Two hundred and sixty-three pupils have entered the Conservatory this year.—Branch Societies have, also, been opened at Kieff and Charkoff. The Branch Society of Moscow seems to have greatly distinguished itself during the past twelvemonth. Three grand concerts, held in the Riding School, attracted altogether no less than 12,000 auditors. The object of these performances was to afford the poorer classes, by means of reduced prices of admission, a chance of hearing really good music. So none can say that the "divine art" does not progress in Russia. Nor will anyone refuse to give the credit, which is his due in this movement, to Herr Anton Rubinstein, with whom is frequently associated in the good work in which he is engaged, the celebrated violinist, M. Henri Wieniawski.

## ALBRECHTSBERGER.

To the Editor of THE MUSICAL WORLD.

SIR,—In his *Elements of Musical Composition*, Albrechtsberger,\* supposing the student to have previously made harmony and accompaniment more or less his study, has not entered into long details on those interesting subjects, which generally precede the study of composition in the course of youthful instruction. This consideration determined him to place an Introduction at the beginning of his work, in which such subjects should be explained, with an exactness suited to their importance. Having effected this design, he found the size sufficiently large to be published separately, under the title of *A System of Harmony and Accompaniment*. To that work he refers all who wish to complete themselves in the knowledge of the Elementary Principles of Music: of intervals; of the consonances, dissonances, and chords; and in the method of writing correct harmony, and putting a bass under the melody. In that work the student will also find a thorough preparation for the study of composition.

I. *Preliminary Introduction*.—Under this title, in the first six chapters of the work, Albrechtsberger makes a few observations on the species and harmonic nature of intervals; on the movements of counterpoint; on the march of the subject, and on the harmony which is suited to it in different cases; and finally, on the different species of composition.

Chapter I.—*Of Intervals in General*.—(1) According to the principles of harmony, it is well known that there are but eight intervals; viz., the second, third, fourth, fifth, sixth, seventh, eighth, and ninth. The unison, which contains no interval, is often employed in composition for four parts, instead of the octave; and the tenth instead of the third. The unison, properly so called, as for instance, *ut-ut, re-re*, may be changed by elevation, by altering the *ut* to *ut#*, and *re* to *re#*, &c., &c.; it is then called *augmented unison*, or *semitone minor*. The second contains three species: the *minor second*, otherwise called the *major semitone*;

\* Organist to the Imperial Court of Vienna, Chapel Master of the Cathedral Church of St. Stephen's; and one of the Instructors of Beethoven.



the major second; and the augmented second. The third contains three species: the diminished third; minor third; and major third. The fourth contains three species: the minor, or diminished fourth; the perfect fourth; and the major, or augmented fourth. The fifth contains three species: the minor, or diminished fifth; the perfect fifth; and the major, or augmented fifth. The sixth contains three species: the minor; major; and augmented sixth. The seventh contains three species: the diminished; the minor; and major seventh. The ninth has only two species: the major; and minor ninth. Albrechtsberger neither approves nor blames the usage of some composers, who consider the augmented octave as equivalent to the major unison; and the augmented ninth as equivalent to the augmented second.

(2.) By placing above *ut*, taken for the fundamental tone or root,—one, two, or three, of the intervals just spoken of, and which are generally received, a chord of two, three, or four parts is formed. The chords in two parts which form the notes of the diatonic scale, above *sol* in the major mode of that note, are seen in Fig. 2. In Fig. 3 are the chords in three parts, which may form the same notes above that root; and in Fig. 4 are the chords in four parts. In Fig. 5 are represented, without preparation or resolution, all the intervals which can possibly be employed, in two parts on the same tone, either in strict or free composition.

(3.) The notation used in these examples, to signify the chords in 3 or 4 parts, is not the same as that which is usually adopted: Albrechtsberger always places the figure which represents the smallest interval at the bottom; as for instance:—

4x  $\begin{smallmatrix} 7 & 6 & 9 \\ 2 & 3 & 4 & 7 \end{smallmatrix}$  and not  $\begin{smallmatrix} 3 & 3 & 4 & 7 & 6 \\ 2 & 3 & 4 & 7 & 6 & 8 \end{smallmatrix}$ , &c. It would be incorrect to place

over the first and last note of the bass any of the three figures which serve to denote a perfect chord; for every performer should know that most pieces begin with a perfect chord, unless indeed it be one which begins with that of the sixth, on the third note of the scale, which is often the case in ariettes: it should likewise be known, that all these pieces finish in the principal mode and tone, and of course end on a perfect chord.

Again, it would be equally improper, and contrary to custom, to place over the note of the bass, two 3ds, two 6ths, or two 5ths; when the third, sixth, or fifth, should be redoubled in a composition for four parts.

The signs  $\sharp$ ,  $\flat$ , or  $\natural$  are here used to denote a perfect major or minor chord, when any one of these forms appear in an unexpected manner. Most of the chords, especially the consonants, excepting the fourth, and sixth, are noted by a single figure; for by the rules of accompaniment it is known what the second figure is which should be joined to the first; and what the third figure is which belongs to the two already given. The second and third figures should not be affixed, unless the interval which is thereby represented be foreign to the chord; or, when there happens to be an accidental sharp, flat, or double sharp. In short, Albrechtsberger has made it a rule not to figure the perfect chords either with one or two figures, unless they are preceded by a dissonant combination; or, when there occurs a ligatured sixth;—or, lastly, when in the regular succession, a dissonance comes at the end of a perfect consonance, or of a third. Fig. 6, a, b, c.

(4.) There are a great number of dissonant chords, whether prepared or not, or in other words, of appoggiaturas, or retardations, which are practised, by prolonging on a chord, two or three notes of the preceding chord; and which ought always to be figured in a slow movement; but there are besides chords to be met with, both in regular and irregular passages, which seldom are used, and which it would be almost needless to mention, or describe. What we have now to investigate is, the distinction of intervals into consonants and dissonant.

Chapter II.—Of Consonances and Dissonances.—(5.) The intervals described are divided into *consonant* and *dissonant*: so called, because the former please, while the latter offend, the ear. The consonances are, 1st, the unison,—the fifth, and the perfect octave; 2dly, the third, and the major and minor sixth, the three first are denominated perfect, and the other two imperfect consonances. All the other intervals, that is to say, the major unison;—the minor, major, and augmented second;—the diminished third;—the three species of the fourth;—the diminished and augmented fifth;—the augmented sixth; the three sevenths;—the diminished and augmented octave, and the two ninths, are dissonant.

Some authors consider as a consonance, the perfect fourth, accompanied by the major sixth and perfect octave, because they proceed from the second inversion of the perfect chord; or, according to others, because in the perfect chord itself it is highest in the chord. Fig. 9. Whatever name may be given to it, Albrechtsberger always regards it as a dissonance, and has more motives than one to support his opinion.

OTTO BEARD.

(To be continued.)

#### ROYAL ACADEMY GRANT.

To the Editor of the MUSICAL WORLD.

SIR,—In the last number of *John Bull*, there is an article upon the question of the recent Parliamentary grant to the Royal Academy of Music, which our own readers may like to peruse. We append it in *extenso*:—

"Never was a move made more in a right direction than the grant by Parliament of 500*l*. to the Royal Academy of Music; and never was a penny-wise pound-foolish policy exhibited to a greater extent than by those who moved the rejection of this vote. The position of the art of music in this country is somewhat remarkable. A few years ago England was behind most civilized nations in the popular taste for music, but now she may almost claim to be ranked in the van. To Jullien, Hullah, Costa, and more recently, Martin, is in a great degree due the credit of this change, for each in his several line has cultivated and increased the love of music among our people. Two Operas, two Philharmonic Societies, concerts of all kinds from the fashionable Matinée to the Monday Popular, together with numerous amateur societies, may be pointed at as proof that London is now a musical city. Nor is this taste confined to the capital alone; Edinburgh and Dublin, Manchester and Liverpool, afford their audiences of thousands at frequent concerts and rare operatic performances. In short every one must now admit that England is a musical nation. But while the country affords attentive and intelligent listeners it cannot be denied that she produces comparatively few performers of the first class. True, we have Arabella Goddard, Sherrington, Santley, and Sims Reeves, but they are *rare acies* compared with the number of the foreign artists, and while the world is ransacked to supply musicians to England, England does not return the compliment by supplying musicians to the world. Then again how are we to account for the circumstance that musical composition is at so low an ebb in this country? Far be it from us to slight the claims of Balfe, or Wallace, or any other of our English composers, or to envy other countries their Beethoven or Mozart, Mendelssohn or Rossini, those bright jewels placed by the hand of Nature in a nation's crown. But how is it that musicians in this country so seldom soar above a *pensée fugitive* for the piano, or a "Would you love me if you knew me?" for the voice? We think that our answer to these questions is that musical talent has not a fair chance of cultivation in England. Anyone here wishing to take up music as a profession has either to go to one of the Continental schools or, if that cannot be managed, to give up the profession of his choice altogether; for if he remains in England instruction at a guinea per hour will probably be quite out of his reach. There is, however, no reason why the Royal Academy of Music in London should not be placed on the same footing as the Conservatorium at Leipzig, where students for £4 or £5 per annum have the advantage of the tuition of musicians like Moscheles, and where Mendelssohn was a Professor before his death. Melpomene is a fickle goddess, and does not always haunt the same spot. Formerly our singers all came from Italy; now the land of song only furnishes about a third of the cast of a modern opera. Of the present efficient company at Her Majesty's Theatre, both the principal *sopranis* are German, the *primo basso* French, the *baritone* English, while only the *primo tenore* and *contralto* are from Italy. We are far from being adverse to a free trade in music, but we wish that this country should have a fair start in the race. We desire, in conclusion, to call attention to the remarks of Mr. Bernal Osborne in opposition to the vote. He seemed to consider that the

extension of the sphere of usefulness of the Royal Academy of Music would be only for the benefit of the rich. This is a complete fallacy. Musical instruction in this country is now practically denied to the poor, and it will not be until we have some institution like the Conservatoriums of Germany that this disability will be removed. How many hands that might have

Waked to ecstasy the living lyre.

are denied the opportunity of following the vocation to which nature calls them, because musical education in this country is the monopoly of the wealthy. In Germany the parent of a child of decided musical talent, who is unable to go to the expense of cultivating it himself, has only to obtain a certificate of his child's abilities from a local *maestro*, send it to one of the Conservatoriums, and the child receives a first-rate musical education. Again Mr. Osborne uncharitably challenges the Chancellor of the Exchequer to name six good singers whom this academy has produced. Comparisons are ever odious, and it would perhaps be difficult to come up to the standard of so ardent a lover of music as Mr. Osborne appears to be, but we hope Mr. Osborne went to the concert recently given by the pupils of the academy and judged for himself. If he did so, and can conscientiously repeat his challenge, we pity him; but if he did not, and speaks only from hearsay, the sneer at so valuable an institution was most uncalled for.

Although the above is probably from the pen of an amateur (as the "Jullien, Hullah, Costa and Martin" paragraph, and one or two other passages suggest), it is from an amateur who thinks seriously about music, and whose advocacy and co-operation are therefore valuable to musicians.

DISHLEY PETERS.

Tadcaster, Service-tree and Sable, July 27.

MARK LEMON'S JEST BOOK.—If any man is entitled to become godfather of a jest book, the editor of *Punch* may well claim the honor. Mr. Mark Lemon has published, in a handsome volume, a collection of all the jests, ancient and modern—from Democritus to Douglas Jerrold—which have fallen under his expert observation. The book is composed, as the compiler tells us, "mainly of old jokes, some older than Joe Miller himself, with a liberal sprinkling of new jests gathered from books and hearsay." It is a most amusing collection, and may be taken as reference-book for jokes of all time, so far as they have succeeded in escaping oblivion. If Master Slender had only had such a book in his pocket he need not have hesitated to face the company round Master Page's dinner-table. We can cordially recommend the volume to all who like to hear new jests or refresh their memories about the point and parentage of old.

MADAME ARABELLA GODDARD leaves London to-day for Boulogne-sur-mer. She returns to England for the Birmingham Festival, where she is to play Mendelssohn's second concerto (in D), which has never been heard there since the composer played it himself (in 1840).

HERR ERNST leaves England to-day for Boulogne-sur-mer, en route for Germany, his ultimate destination being Nice, where the illustrious artist will pass the winter. Herr Ernst is already far advanced in the composition of a new quartet, *Tant mieux*.

#### TO THE ADMIRERS OF WEBER IN ENGLAND.

BEING about to edit a "*Chronological list with explanations of the entire works of Carl Maria von Weber*," similar to the one of Mozart by Köchel, I address myself to all those who possess manuscripts as well as autographs of Carl Maria von Weber, and beg them to aid me in my undertaking, by entrusting for a short time to my care the above mentioned manuscripts. Those persons who will kindly comply with my request may rest assured that the greatest possible care will be taken of those precious documents, and that they will be sent back to their respective owners in the shortest possible time—prepaid, and also registered if desired. Please to address, either to myself or to Monsieur Espagne, head of the musical department of the Royal Library in Berlin.

F. W. JAENS,

[Director of Music to H. M. the King of Prussia.]

62, Krausen-Strasse, Berlin.

ENGLISH OPERA COMPANY.—The first opera played by this company (in October next) will be Benedict's *Lily of Killarney*, with Madame Lemmens Sherrington as the heroine, Mr. Santley as Danny Mann, and an American tenor, Mr. — as Miles-na-Coppoleen. The first new opera is to be *Helvelyn*, book by Oxenford, music by Macfarren.

#### GOUNOD AND ARDITI.

Saint-Cloud, mardi 12 juillet 1864.

MON CHER ARDITI.—J'apprends par une lettre de Choudens toute l'ardeur, tout le zèle et toute l'intelligence que vous avez déployés dans la direction de *Mirella*: rien ne m'étonne en cela de votre part, et vous savez que je n'avais pas l'ombre d'un doute à ce sujet: mais je tiens à vous dire de suite combien je vous en remercie. Un de mes principes en fait d'exécution musicale est celui-ci: "Le premier sujet d'une troupe est le chef d'orchestre." Se figure-t-on une victoire facile ou même possible avec de bons soldats et un mauvais général? Assurément non, si la tête est mauvaise, tout va de travers. Maintenant, vous qui avez été à même de payer le mérite de chacun de mes interprètes, veuillez, de ma part, leur transmettre la part d'éloges et de remerciements qui revient à tous. Veuillez dire à MM. les artistes de l'orchestre et des chœurs, combien je regrette qu'une captivité qui dure encore, m'ait privé de l'honneur et du plaisir de me rendre auprès d'eux, et de leur exprimer personnellement et directement toute ma reconnaissante satisfaction. Je vous charge, enfin, de mes meilleurs souvenirs pour Mmes Tietjens, Trebelli, Reboux, Volpini, et pour MM. Ginglini, Santley, Junca et Gassier, que je remercie de son obligeance et si modeste coopération.

Recevez, mon cher Arditi, la nouvelle assurance de mon sincère et affectueux dévouement.

CH. GOUNOD.

39, Route Impériale, Saint-Cloud. (Seine-et-Oise.)

M. ULMAN.—Les journaux allemands et quelques feuilles françaises ont publié une liste d'artistes engagés par M. Ulman pour une tournée en Allemagne. Cette liste est de tous points mensongère; nous en avons reçu l'assurance de MM. Vieuxtemps, Alfred Jaell et Gardoni eux mêmes, que M. Ulman n'a pas craint de faire figurer sur son tableau de troupe, alors que rien ne l'autorisait à se permettre une pareille licence. Des pourparlers ont pu avoir lieu entre M. Ulman et ces artistes, mais ils n'ont été suivis d'aucun résultat sérieux. MM. Vieuxtemps et Jaell, pour leur part, sont libres et disposés à traiter pour des concerts, à partir du 1er octobre jusqu'à la fin de mars. Nous tenons en outre de bonne source que Mlle Carlotta Patti a fort à se plaindre de son secrétaire, dont elle n'a pas eu de nouvelles depuis plus de deux mois et qui paraît trop oublier le véritable caractère de sa position auprès d'elle.

GIACOMELLI.

MR. ALFRED MELLON'S Promenade Concerts begin at the Royal Italian Opera, on the 8th of August. Mlle. Carlotta Patti is again to be the vocal star; Mlle. Marie Krebs the pianist.

MR. MUDIE'S LIBRARY has passed into the hands of a Limited Liability Company. The property has been divided into £100,000 worth of shares; and of this sum Mr. Mudie retains possession of £50,000. Some part of the second £50,000 has been subscribed by Mr. Murray and other publishers; and the remaining part will be offered to the general public. Mr. Mudie continues his services and powers as managing director, at a salary of £1000 a year.

THE NEW CANON OF WESTMINSTER.—It is expected that Rev. Wm. Conway, M.A., of Trinity College, Cambridge, nominated by Crown to canonry of Westminster Abbey and rectory of St. Margaret's, Westminster, vacant by death of Rev. Dr. Cureton, will be formally installed in Westminster Abbey on second Thursday in Aug. By Mr. Conway's preferment vicarage of St. Margaret's, Rochester, becomes vacant. New Canon—firm adherent of Evangelical party in Church of England—is of considerable wealth, and will probably do much good for parish of St. Margaret's, many portions of which consists of poor districts.

WEIMAR.—The theatre was closed on the 26th ult., with Meyerbeer's ever fresh opera, *Robert le Diable*. According to report it will re-open on the 16th September next, with Goethe's *Egmont*. The operas recently given have been Rossini's *Guillaume Tell* (a very flat performance, owing principally to the evident indisposition of Madame von Milde); *Rienzi* (twice); *Der Freischütz*; *Der Fliegende Holländer*; *Lohengrin* (a weak performance, especially as far as the band was concerned); *Die Kindische Saitnize* (after Kauer's *Donauweibchen*); *La Juive*; *Martha*; and *Il Trovatore*.—Mendelssohn's *Elijah* has been admirably executed at Eisenach, under the direction of Professor Muller-Hartung.—The celebrated Salzung church-choir, formed on the model of that at the cathedral, Berlin, lately gave a concert in the Town-church. The following was the programme: "O, Roma nobilis" (hymn of the 8th century); "Panis angelicus" by Palestrina; "Lux æterna," by Jomelli; "Exultate Deo," by Scariatti; chorale, "Jesus, meine Freude," by Sebastian Bach; "Tantum ergo," by Cherubini; Prayer for three-part Boys' Chorus, by Hauptmann; and the Eightieth Psalm, by Dr. Emil Naumann. With the exception of a few trifling deficiencies, the performance was excellent, and the advanced state of the choir, which is under the protection of the Crown-Prince of Meiningen, does the greatest credit to its conductor, Herr Müller.



## Muttoniana.

Mr. Ap'Mutton being absent, with Mr. Rippington Pipe (at Bogwood Races), and also engaged to play in a cricket-match, between his own Eleven and the Kidbury Eleven, which was to come off yesterday\* at Tadcaster, Dr. Shoe has been urged to act once more as substitute—as which, after much urging, he (Dr. Shoe) has consented to act. Happily his labors are light. The subjoined letter has just come to foot:—

## AP'SHENKIN AT THE OPERA.

Sir,—Mr. Marlin Spike has left town for his country seat; and your friend Ap'Shenkin has arrived. On Saturday we went to Her Majesty's Theatre to see *Oberon* performed, and he, Mr. Ap'Shenkin, expressed himself to me thus:—"Scenery most superb, orchestra second to none. Artists from the first rank, (he gives the names of five); Santley, without any exception, the finest baritone of the day; Titiens, the heroine of the stage, and like a goddess in perfection; Gardoni, full of energy; Mons. Gassier, excellent; Bettini, well up in his part; Mdle. Grossi a second Alboni; Mdle. Trebelli sings charmingly, and the Corps de Ballet *très joli*;" and he says that with Mr. Mapleson's company and a larger stage he would challenge the world, and I think so the same; we must not forget the chorus, which he states are great in voices. Mr. Ap'Shenkin is sorry that he can't attend another performance at Her Majesty's Theatre this week, as he intends to go and hear Patti at the Italian Opera, Covent Garden; he says, it is some time since he heard the warbling songstress. In Paris, January 28th, 1863, he had the pleasure of listening to her, the opera was *Don Giovanni*, it was for her benefit, the Emperor and Empress were there, and the little *prima donna* had an audience with the Imperial Majesties; but Mr. Ap'Shenkin wants to see and hear her again.—I am, Sir,

Ratecatcher's Court, July 26.

BUCKNOLE BAT.

Dr. Shoe respectfully leaves the explanation of the above to Mr. Ap'Mutton; as also of the following:—

## EPIGRAM.

There was an old house called the Sthrand;  
Which, no matter to what guiding hand  
Its affairs were confided,  
Was generally avoided

By those who don't go near the Sthrand. SIMPLE SIMON.

Pewter Place, July 27.

—which appears to Dr. Shoe, although apparently the inspiration of an Irishman, to contain a superfluous sequitur.

(By Electric Telegraph.)

The long expected cricket match between the Kidbury and Ap'Mutton Elevens came off to-day, with a result which will be seen below:—

## KIDBURY ELEVEN.

	First Innings.	Second Innings.
Dr. Chidley Pidding ... b. by Ap'Mutton	1	c. by Ap'Mutton 0
Purple Powis, Esq. .... c.	1	b. " 0
Marlin Spike, Esq. .... s.	1	s. " 0
Spurway Horn, Esq. .... b.	2	c. " 1
Sidey Ham, Esq. .... s.	1	run out " 0
Butler Brush, Esq. .... c.	1	b. by Ap'Mutton 0
Digby Serpent, Esq. .... b.	1	c. " 0
Oliver Ball Todds, Esq. s.	1	b. " 0
Sir Caper O'Corby ..... run out	1	not out " 0
S. T. Table, Esq. .... b. by Ap'Mutton	1	c. by Ap'Mutton 0
Abel Grogg, Esq. .... not out	1	b. " 0
	12	1
Byes .....	200	170
	212	171

## AP'MUTTON'S ELEVEN.

Diahley Peters, Esq. .... c. by Spike	93
Groker Roores, Esq. .... run out	70
Rippington Pipe, Esq. .... s. by Serpent	0
Yaxton Last, Esq. .... b. by Serpent	40
Mons. Durillon d'Engelure .... c. by Serpent	13
Baylis Boil, Esq. .... b. by Spike	5
Dr. Wind ..... run out	3
Zamiels Owl, Esq. .... s. by Brush	80
D. C. .... run out	84
Captain Pearbottom .... c. by Brush	11
Owain Ap'Mutton, Esq. .... not out	270
Byes .....	0
	669

\* Friday.

The extreme fierceness of Mr. Ap'Mutton's bowling will account for the unprecedented number of "byes" obtained by the Kidbury Eleven. The "Long Stop" was changed over and over again, but to no purpose. Mr. Spurway Horn's bat broke in his hand, in attempting to "cut" one of the balls. The betting was brisk. As the sum total of the Kidbury Eleven amounted to 383 (thanks to the "byes"), it will be seen that the Ap'Mutton Eleven won the match by 286. A return match will take place shortly at Tadcaster. Betting already 100 to 1 on the Ap'Mutton Eleven.

## OPERA LIBRETTI.

Sir,—We never seem to get decent subjects for our operas; why do not our librettists turn to the Arthurian romances. Surely there are lovely and dramatic subjects enough in Malory's "Morte d'Arthur," and the "Knights of the Round Table." You will be doing a service by calling our composers' attention to this. Yours, &c.,

C. WILLIAMS.

Dr. Shoe agrees with Mr. Williams, and recommends the episode of *Balin and Balan*. Further he dares not recommend, being chary of treading on Mr. Ap'Mutton's exclusive ground. Mr. Ap'Mutton claims King Arthur as a Cambrian, and denies that he was born in the Castle of Tintagil, of Vter and Igrayne, Duchess of the slain Duke of Tintagil, whose likeness (by the enchantments of Merlin, pupil of Blaise—the "great Clark of Nigromancy") Vter was enabled to put on. Dr. Shoe's respected chief denies all this.

TAYLOR SHOE.

Boot and Hook, Shoesbury, 29.

## NONSENSICAL RHYMES FOR NONSENSICAL TIMES.

(New Series).

XXXI.

There was an old pianist called Jael,  
Who drank like a fish—say a whale;  
So he went to John Ella,  
Who'd some good Calcevella,  
But thought stout would do better for Jael.

XXXII.

There was an old pianist called Jael,  
So stout he could scarcely inhale;  
So he went to John Ella,  
Who said, "My dear fella",  
"Try Banting—you'll get thin and pale."

XXXIII.

There was an old pianist called Jael,  
Who lived on too costly a scale;  
So he went to John Ella,  
Who was dumb as Fenella,  
Fearing "tin" was the errand of Jael.

THE LATE T. P. COOKE.—"T. P. Cooke," the popular actor—Thomas Potter Cooke, Esq., of Thurlow Square, Brompton, and St. Vincent Villa, Ryde, Isle of Wight—who died on the 4th April last at an advanced age, has left personally estimated at 25,000*l.*, besides freehold estates. His will was executed in February last, and a codicil the month following, being a few days before his death. The executors are the Rev. W. S. H. Meadows, M.A., Vicar of Chigwell; Warren Pugh, Esq., Bloomsbury Place; and Augustine Sargood, Esq., Temple, barrister. To his daughter, Mrs. Cumming, who was residing with him, he has left his real estate and the residue of his personalty. There are a number of small legacies to personal friends; amongst them are the names of Benjamin Webster, John Buckstone, Henry Wills, editor of *All the Year Round*; Mr. Bowles, editor of *Galignani's Newspaper*, Paris. To each of his executors 100*l.* To the nurse, who has long lived in the family, he leaves an annuity of 35*l.* All legacies to be paid free of duty. There is one very prominent bequest in his will. He leaves to the Royal Dramatic College a sum of 2,000*l.*, in perpetuity for a prize for the best drama on a nautical or national subject, to be called "T. P. Cooke's Nautical or National Dramatic Prize," to be competed for; and suggests that on the 23rd day of April, the birthday of "our immortal dramatic poet Shakespeare, and which is my own natal day also," a public holiday or treat shall be given to the pensioners of the college; and, after the toast of the day—"To the memory of the immortal bard Shakespeare"—shall have been duly honored, the terms and conditions of this "my gift" shall be read, and announcement made of the successful candidate, as well as of the title of the piece, and the theatre at which it is to be performed; and bequeaths a further sum of 1,000*l.*, for this purpose.

## LETTERS TO THE EDITOR.

## THE HARP.

To the Editor of the MUSICAL WORLD.

SIR,—The writer of the letter in your last week's journal upon the subject of the harp has not answered any question contained in my previous letter, and consequently in no way proved that the present generation of harpists are 'wrong' in their theory of playing, as he asserted in his first letter, which ended by saying—"as far as fingering and 'everything' else go, it is perfectly immaterial which of the two methods be adopted;" openly acknowledging the utter indifference (to him) of any decided method for teaching the instrument: moreover, it proves that he does not know what is the proper method of teaching it. Your correspondent says he never was taught the art of harp-playing, and it therefore stands to reason that he cannot teach others: congratulating himself upon the fact, he discards all scientific researches yet made for the harp as being peurile and insignificant; he sneers at its living professors, and, for a finale, insults Bochsá (the man whose immensity of works, vast experience and genius, did more for the harp than any man who ever lived) by saying that great master is "wrong!" Here lies the subject, one of considerable development. Your correspondent surely must consider himself just thrown down from the heavens with supernatural power amongst a lot of heathens. We are aware of his presence, but do not intend bowing 'yet' until we are quite sure that it is to an immortal being that we bow. If so great a personage falls so great a height, he cannot expect to pick himself up without a bruise, if his strength prove less than he thinks it. He is amusing; he intends (so says his letter) "bringing to light the defects of Bochsá and those inherited from him by his pupils." This, from a self-taught player, who asserts Bochsá to be wrong, and whose school of playing he never 'knew' nor apparently cares to know, is rather a good joke. Where is the man who so thoroughly and so contemptuously discarded the ordinary routine of 'education,' forming his theories upon imaginary principles so vague and inconsistent as your correspondent, that ever was worthy of being considered a substantial authority. No such mortal ever breathed. All men of distinction gladly congratulate 'themselves' upon having had the foundation of their talents cultivated by a fixed standard of acknowledged rules; of elementary studies, however, these may be changed in after experience. Had your correspondent received such, his exceptional and most unjustifiable assertions might be weighed with those of others; but he has not received such, and is without precedent in any age or country for having arrived (as he says) at excellence without any schooling. How fortunate! to have escaped faults, and paying guineas, which should have told him. I at once say that he neither knows theoretically the mere alphabet of the harp nor the science of music, with all his aspirations. If he does, the R. A. of Music had better close its doors at once; professors, teaching and drudgery are no longer wanted. Strange, though, that opinions should so vary. It is a pity Erard put pedals to his harp, they do seem to fidget your correspondent: that 'A' pedal being an immoderate teaser to him. But I suppose they must feel awkward to a self-taught player, and by the way there are no pedals upon the Welsh harp. I may also say that your correspondent evidently attaches more importance to the "feet" than either to the fingers or head; there cannot be a doubt of this in any way whatever. It is difficult to obtain sound knowledge at times; but if you do not wish a master's advice, don't slap him in the face from ignorance of possessing it. Your correspondent's attempt (like all hasty ones) to slap Bochsá, has failed, for he is too big a man and too clever a boxer not to have parried the blow. I write to defend him, as I cannot see him nor his works so confessedly misunderstood as is the case with your correspondent when he speaks of the "process of pulling" at the harp. It is the first time I have ever heard that the strings of a harp should be pulled. I have more than once seen uneducated players, say those on steamboats, quadrille players and such, endeavor to extract a noise from the instrument; but all well-informed harpists would feel the strings and make their touch the exponent of their feelings by producing what's rightly termed tone, caused by "pressure." Pulling the strings is a misnomer, and applies to pulling ropes on board a ship, bell ringing, &c., &c.; it has nothing to do with harp playing. I agree with the dentist who extracts teeth, not pulls them out; and the proper tone of the harp is only got by extraction and pressure upon the string. One of the secrets of your correspondent has, however, been divulged, and we now learn from him certain causes, and we shall probably, ere long, hear from him relative to sundry contortions of harpists which he speaks of emanating. I suppose, from his "pulling process." Your correspondent says Bochsá's music is unpopular. This is a sad confession of his that "schooling is necessary." Bochsá wrote to be understood, and others thought lessons desirable, but your correspondent not having partaken of any is no authority on the subject either of Bochsá or his works,

most, and the best of which were written in the zenith of his fame and experience, which is by no means so long ago as to be obsolete and contemptible as your correspondent infers. "Where a harp is Bochsá accompanies it. Is this unpopularity? The "bracelet" which your correspondent alludes to was not, altogether, the introduction of Bochsá, but mainly that of Mr. William Erat, then a harp maker and pupil of Bochsá, who, in his entire works (which are now before me) in no way speaks of it as a thing indispensable to strength, but simply as a graceful addition for a lady harpist. To infer that Bochsá ever advocated a change of the prevailing position at the harp through a bracelet being worn, and seeing his school then and now in practise, is childish. Most players, especially amateurs, find a dryness with the ordinary passages of the left hand, and, unluckily, treat such with some indifference; but "work" will equalize both hands in strength, but never to facilitate a performance upon the harp, if it be (as now constructed), supported upon the left shoulder—or rather the left arm, for it requires but the slightest effort to totally derange the equilibrium of a left handed player. The harpest with the right hand in the treble (as is proper) has only to seat himself at the instrument and it naturally falls with the slightest movement to the right shoulder, as it was intended to do, he at once feels a command which a left-handed position totally prevents. Experience is better than all the reasoning, and the prevailing position at the harp has existed ever since the harp existed. What more is wanted. Speaking of "delicacy," your correspondent seems ignorant that this comes alone from "breadth" of tone; I forget, though, he is self-taught, and as the seed is so is the fruit. The age of improvements is, I confess, prodigious; but we have not yet seen anything remarkable or fertile in your correspondent. When it comes, it will I presume have to go through the usual test of we less gifted mortals, as he evidently considers us moderners to be; but until this has appeared it is idle of him to dribble out airy nothings in expectation of our trying to catch them from a want of common sense; neither should he print in his programmes that, until his recent performances, the harp was in oblivion, and now enjoys a popularity ostensibly through him. Does he ever read the papers or the MUSICAL WORLD? Does he forget that Parish Alvars "was" a pupil of Bochsá, as is Balair Chatterton, both of whom were in constant intercourse with Bochsá. These names, with others and their predecessors, your correspondent should venerate instead of making insinuations concerning their school, insinuations which, if he wishes to be respected by all artists in general, had better be avoided for the future. If your correspondent intends starting a school of his own and inventing a new harp for his special views, it will be time enough for him to depreciate the existing one when his has been similarly tested and proved to be better; but until this be done I think delicacy of feeling and sound judgment should, I repeat, teach him to applaud that school substantially tested by experience, instead of casting bombastic impertinencies towards it and its followers. Apologizing for taking up so much of your valuable space, I beg to remain, Sir, Your's obediently, JOHN CHESHIRE,

Professor and Member R.A. of Music, and principal Harpist at Her Majesty's Theatre.

16, Osnaburgh Street, Regent's Park, July 26th, 1864.

## FETE FOR ROSSINI.

(Au Redacteur du MUSICAL WORLD.)

MONSIEUR,—Le 21 août, jour de nom de Rossini, sera inaugurée à Pesaro, lieu de sa naissance, la statue du grand compositeur italien. Le marquis Salamanca et M. Delahante, directeurs des chemins de fer italiens, par les soins et aux frais desquels est élevée cette statue organisent à cette occasion une grande fête musicale; appel a été fait pour cela à toutes les célébrités artistiques, et elles se sont empressées d'accepter l'invitation de la Société Rossinienne de Pesaro. Entre autres on donnera avec leur concours, au théâtre Rossini, dix représentations du chef d'œuvre du maître, *Guillaume Tell*. La première aura lieu le 14, et la recette en sera consacrée à une œuvre de bienfaisance. En outre, Mercadante a composé pour cette solennité un hymne pour quatre cents voix qui sera exécuté en plein air, au moment où la statue sera découverte. Des personnes de l'intimité de l'auteur du *Giuramento* affirment que cette œuvre est admirable et digne en tout point de l'immense réputation du maestro. Les journaux italiens donnent beaucoup d'autres détails sur les dispositions et les préparatifs de cette fête dont je reparlerais lorsqu'elle aura eu lieu.

UN FRANÇAIS A PARIS.

## MISS KATE GORDON.

SIR,—In your review of Miss Kate Gordon's and Mr. Cottell's concert you write—"The lady we believe to be a pupil of Mr. Cottell's." I should be greatly obliged by your correcting it in this week's MUSICAL WORLD.—I am, Sir, yours truly,

KATE GORDON  
(Pupil of Jules Benedict).

82 St. George's Road, Warwick Square, Belgravia.



## FISH AT THE OPERA.

To the Editor of the Musical World.

SIR,—It might seem enough to record the fact of the revival of *Martha* at the Royal Italian Opera, and to state that the excellence of the performance has undergone no abatement since I first reviewed it in detail. But, in the interval which has elapsed, the genius of Mdlle. Adelina Patti has exhibited so many novel and striking phases that it is impossible to resist the temptation to dwell upon the evidence which her fresh and lovely impersonation of the heroine of this opera affords of that versatility, combined with the highest faculty of dramatic and vocal delineation, which places her far above all rivals on the lyric stage. The matchless Leonora in the *Travatore*, the incomparable Margherita in *Faust*, the best Dinorah, the most faultless Amina, the peerless Rosina, the most bewitching Adina, is also by many degrees the most delightful representative of Lady Enrichetta who has ever appeared before an English audience. The simple truth is that Mdlle. Adelina Patti does everything she undertakes a great deal better than it has ever been done by anybody before her. Her acting has the priceless charm of entire spontaneity, and no one who is competent to form an opinion can watch her without feeling satisfied that she is guided by an innate dramatic instinct so powerful and so truthful that it never leaves her at fault, no matter what may be the nature of the emotion to be portrayed. Her impersonation of the Lady Enrichetta is a gem in which the most scrutinising eye might be defied to detect a flaw. In each of the successive phases of mischievous coquetry, fun, terror, tenderness, remorse, and joy, the emotional delineation is full of dramatic force and delicate beauty. Upon a thoroughly natural conception of the character, which is at once charming and effective because it is free from the slightest taint of stagginess, she embroiders a mass of minute details of exquisite by-play, which, always unobtrusive, give intense vitality to the ideal personage. Of her execution of the music we may say not only that it is throughout delicious, but those who have not heard her give "Qui sola vergin rosa" ("The Last Rose of Summer"), can have acquired but a faint conception of the possible perfection of ballad-singing. The entrancing tenderness, pathos, and vocal beauty, which characterised this interpretation—the simple rendering of a delightful inspiration by a lovely voice, guided by the purest taste—raised the audience to the highest enthusiasm, and elicited a rapturous encore. Mdlle. Adelina Patti had the ablest of all possible coadjutors in Signor Mario, whose Lionello is both histrionically and musically a masterpiece. He acted with infinite tenderness and grace, and sang with an incomparable artistic beauty which must have led every one who listened to him to hope that his increasing repertoire—to which *Faust* has been the latest and a very brilliant addition—will be yet further augmented by many of those parts in which he can be matched by no living tenor on the stage.

The Queen Dowager and Queen Regnant of the world of song were both seen upon the stage here on Wednesday evening, and so also was the King of the same realm—who, by the way, though the lawful husband of the Queen Dowager, has of late frequently set the proprieties at naught by appearing in public as lover of the Queen Regnant. Our musical readers can scarcely need that this intimation should be translated into the prosaic announcement that the performance was adorned by the talents of Madame Grisi, Mdlle. Adelina Patti, and Signor Mario. The entertainments were announced to be for the benefit of Mr. A. Harris, the clever and indefatigable stage-manager, who has placed upon the boards of the Royal Italian Opera so many marvellous dramatic pictures of real life, equally remarkable for picturesque beauty and perfect fidelity to nature. It was a graceful act on the part of the veteran *prima donna*, whose many and brilliant triumphs in bygone years still live in the recollection of thousands, to emerge on such an occasion from the retirement which all had been led to look upon as final, and to lend to the programme the powerful attraction of her eminent name. Madame Grisi revisited the footlights in the first act of *Norma*, and the reception which greeted her on her entrance must have afforded to her a gratifying proof how vividly the memory of the glorious achievements of her genius in its prime is universally present in the minds of the musical public. Very rarely indeed has the most frigid audience in Europe been known to arouse itself to such a pitch of wild enthusiasm. From a house filled in every available corner there came an outburst of cheering and applause which lasted for some minutes without intermission, while hats and handkerchiefs were waved by the more demonstrative admirers of the heroine of almost innumerable successes. Madame Grisi was loudly recalled at the conclusion of "Casta Diva;" and at the end of the act she was four times summoned before the curtain, and overwhelmed with wreaths and bouquets. Criticism on such an effort, under such circumstances, would be an impertinence—nor would it be an easy task to comment upon a performance in which the inevitable shortcomings of the present were smothered out of view by the ever-recurring and most delightful memories of the past. Mdlle. Artot was the Adalgisa, and sang the

music very pleasingly, acting, moreover, with unobtrusive grace and feeling, while Pollio and Oroveso were represented, as before, by Signos Naudin and Signor Attri. Two acts of *Faust e Margherita* followed, Mdlle. Adelina Patti resuming the part of Margherita, in which she has never yet found a rival, and Signor Mario being, as ever, an altogether peerless *Faust*. We have so recently dwelt very fully upon these two exquisite impersonations that we need say no more of them than that they retained last night undiminished all their familiar delicate vocal and dramatic beauty.

Low prices certainly do not involve with Mr. Mapleson incomplete performances. Since the close of the regular season the rates of admission have been considerably diminished, yet there has been no abatement in the completeness with which the various works represented have been placed upon the stage. He must be a very exacting critic, for example, who could find fault with the representation of *Oberon*, which was revived last Saturday and repeated before a very full house on Tuesday. The cast is exceptionally strong, and the mounting of the work is characterised by equal liberality and taste. It is the fashion with some to sneer at the libretto of Weber's delightful opera as hopelessly absurd; but we must frankly own that in these exceedingly matter-of-fact days a slight spice of Arabian Nights legend and fairy lore is by no means unacceptable now and then, and I would rather have them wedded to charming music than serving as a framework on which to hang the not always very sparkling jokes of an *extravaganza*—though, let us add, if an *extravaganza* on the same theme had been written by Mr. Planohé, the author of this libretto, there would have been no risk of its lacking polished wit and elegance. It is late in the day to dwell upon the many and sterling beauties of Weber's music, the highly favourable verdict passed upon which by the audience which first listened to it at Covent Garden in 1826 is by no means likely to be reversed, and in the hands of such artists as those to whom its interpretation is entrusted at Her Majesty's Theatre, these beauties could not fail to receive the most ample justice. Mdlle. Tietjens was a superb *Reiza*. As a matter of course, her great vocal triumph was in great scenes, "Vasto, tremeno mare," more familiar to English amateurs as "Ocean, mighty monster," the whole of which she sang magnificently. Physical power, musical ability, force of dramatic delineation and artistic soul must all be found in combination before justice can be done to this fine composition, and Mdlle. Tietjens possesses them all, in addition to a rich and glorious voice. At the close of this arduous *scena* she was enthusiastically recalled, and throughout the opera she sang incomparably and acted with all her wonted impressiveness and grace. Fatima could not have found a more delightful representative than Madame Trebelli, who sang "D'Arabia sul confin," and "Arabia, cara Arabia" with infinite delicacy and beauty, and was in each instance rewarded with an encore. She was equally excellent in her share of the duet, "Vidi in riva alla Garonna," with Mr. Santley, the Sherasmin, who nobly earned his part in the "call" at its close. Of his acting and singing throughout we know of nothing that we could say more laudatory than that they were worthy himself. Mdlle. Volpini gave the Mermaid's song charmingly, throwing into its delivery a large amount of sweetness and expression. The fine voice of Mdlle. Grossi shone with excellent effect in the music allotted to Puck, and Signor Gassier did all that an artist could do with the part of Babekan. A more careful *Oberon* than Signor Bettini could hardly be wished. The choruses were for the most part well, and in some instances excellently given. Signor Arditi's admirable band—the child, be it always remembered, reared by his genius and diligence from decrepid infancy to ripe and vigorous manhood—added largely to its laurels by its share in this performance. The overture was played on both evenings with a precision, brilliancy, and delicate nuance which could scarcely be too much praised—its execution affording constant evidence of the presiding genius of Signor Arditi and the unity of his ideas with those of the composer. It was on each occasion rapturously enjoyed. The whole of the instrumental portion of the opera was executed in a style of equal excellence. This revival of *Oberon* is a triumph for the management, and entitles Mr. Mapleson to a reward he has often earned before—the cordial thanks of the public.

I have something to say about Madlle. Artot, both in the *Traviata* and *Faust e Margherita*, which, with other matters of interest, I shall—your permitting—entertain (pass the word) the readers of the *Musical World* next week.

Salmon Lodge—July 28.

COVENTRY FINE.

SIR E. B. LYTON.

SIR,—I have read in a paper of this evening that Sir E. Bulwer Lyton is staying at Wardell's York Hotel, Ramsgate. I beg to say that my hotel is at Margate, and that I am honored by having Sir E. B. Lyton amongst my visitors.—I beg to remain yours most respectfully.

ROBERT WARDELL (formerly of Vauxhall).

York Family Hotel, Margate, July 22.

## TONIC SOL-FA v. DOTTED LINE.

Sir,—I see in the newspaper advertisements, and in handbills all over the town, the announcement of a "Tonic Sol-Fa Concert" at the Crystal Palace; conductor, Mr. Young. The terms of admission are said to be one shilling, "as usual." The Tonic Sol-Fa Association will be equally astonished with myself to see this announcement, and as it is calculated seriously to mislead the public, I hope you will give place to the present protest. Mr. Young was one of the early Tonic Sol-Fa teachers of London, and was chosen by the association to conduct, with Mr. Sarll, a number of the Crystal Palace concerts; but he has lately published and taught upon a system of his own, which rejects our Tonic Sol-Fa notation, and adopts a different educational method in the development of time and tune. It may be that through the wide personal acquaintance with our Tonic Sol-Fa friends to which the leadership introduced him, and through the fact that he prints in his dotted line, or dotted staff notation, the pieces with which from long use our Tonic Solfaists are very familiar, that he has a large number of Tonic Sol-Fa pupils in his choir; but as his concert is intended to be a demonstration of what the dotted line system can do rather than the Tonic Sol-Fa method, I think it wrong that the public should be misled by his concert receiving the wrong title. The Tonic Sol-Fa method, founded on Miss Glover's tetrachordal system, was published by me about twenty years ago, and I have ever since given the greater part of my time and strength to the extension of its usefulness and the improvement of its educational facilities. I think, therefore, that I am justified in some solicitude that it should not be confused in the public mind with this and other systems which have sprung out of it. I am, Sir, truly yours,

Plaintiff, E. July 27.

JOHN CURWEN.

[The concert took place on Wednesday, the 27th instant, and will be noticed in our next.—ED. M.W.]

## SHAKESPEARE MEMORIAL.

The following circular has been issued to the subscribers:—

Sir,—At the meeting of the Executive Committee, held at the Society of Arts, the Right Hon. W. F. Cowper in the chair, a suggestion was received from the Duke of Manchester (Chairman of Executive), to the effect that a statement of facts should be laid before the subscribers, and their concurrence invited in a plan by which it is hoped that their wishes may be ultimately carried into effect. The proposal was unanimously adopted. The subscription list now amounts to 2,250*l.*; the expenditure to about 970*l.*; balance, about 1,280*l.* This balance, it is thought, may be somewhat increased; not so largely as to justify the Executive in submitting to the subscribers a costly scheme for a memorial in one of the public parks; but so far as to secure for London a monument of Shakespeare, at least equal in importance to the statues which foreign countries have erected to their national poets. The new Thames embankment will offer unusual advantages for such works; and a noble and appropriate site may be secured on this road near the Temple Gardens. After much consideration of the matters intrusted to their charge, the Executive are unanimously of opinion that the subscribers would do well to allow the above balance to be invested, with a view to its increase, until the Thames Embankment shall have been built, and further steps can be beneficially taken. May we ask the favour of your stating whether you object to this recommendation? If you concur you need not take the trouble to write; unless you should think proper to favour the Executive with suggestions for carrying out the common wishes of the subscribers. If you object to the recommendation, we should be glad to receive your commands by the first day of August. We have the honour to remain, your obedient servants,

W. HEPPWORTH DIXON, } Hon. Secs.  
J. O. HALLIWELL. }

C. L. GRUNEISEN, Esq., F.R.G.S.

We have been requested to publish the following reply to the above circular:—

To the Hon. Secretaries of the Shakespeare Memorial.

GENTLEMEN,—In reply to your circular of the 20th, I must protest against any application of the money raised for a grand memorial towards a petty monument, to figure on the Thames Embankment, to be pointed at by the finger of scorn, as the failure of the London Committee to do honour to Shakespeare. I think that a meeting of the subscribers ought to be convened at once, to consider the best course to be pursued; but in the event of the Executive Committee not deeming it expedient to meet the general body of subscribers, then I beg respectfully to suggest that it would be far better to appropriate the funds in hand, after audit of the expenditure, to the Dramatic College for the schools. I remain, Gentlemen, your obedient servant,

C. L. GRUNEISEN.

16, Surrey-street, Strand, W.C.

## Fechter.

(Baron MARTIN and Special Jury.)

TALBIN v. FECHTER.

Action against well-known actor to recover about 130*l.*, alleged balance due plaintiff, theatrical artist, for painting scenery for *Hamlet* at Lyceum, under management of Fechter. Defendant denied liability for alleged balance, except small sum, paid into court. Hawkins, Q.C., and G. Shaw for plaintiff; Serjeant Ballantine and Coventry were for defendant. In spring of year Fechter, having Lyceum, entered into arrangement with plaintiff to paint and prepare scenery of *Hamlet*, with view to its performance on occasion of opening of theatre, 23rd April, anniversary of birth of Shakspeare. Contract for 400*l.*, and great point in dispute whether contract was absolutely for completion of scenery by 20th April, to allow time for rehearsal. It was not so completed; but Fechter sustained severe accident, which disabled him from playing for weeks; and it was not until 14th May that play was advertised to be performed, and on morning of that day scenery was in theatre; but, as Fechter alleged, not properly executed. Defence in substance was that scenery badly done had to be re-done, and was not in time, &c., so that Fechter had lost week of *Hamlet*, and whole of money was not fairly earned; 275*l.* had been paid, and plaintiff claimed residue. Plaintiff was called as witness on his side. Fechter was also examined as witness, and there was difference in testimony, both as to terms of contract and manner in which it had been carried out. One point in dispute was whether scenery was to be finished by particular day. Plaintiff's designs from which he had executed scenes were produced in court, and he swore they had been faithfully and fairly carried out. On other side various scenes were declared to have been imperfect, not ready for opening. Ghost scene was particularly objected to by Fechter. After witnesses on both sides had been heard, Judge said questions were—first, as to terms of contract, next as to value of work done. Ballantine, summing up case for defence, eulogized Fechter for his care of dramatic art and liberal efforts to promote it, which had been carried, perhaps, beyond bounds of economy, and urged that Fechter was, at all events, entitled to have work for which he was to pay so liberally, executed thoroughly. At same time Ballantine admitted there was delicacy and beauty in plaintiff's designs, which, had they been faithfully executed, would have satisfied Fechter; if they had been so executed, and completed in time, payment of full amount would not have been disputed. But as Fechter had lost whole week of *Hamlet*, he was entitled to reduction by way of compensation? Hawkins, on part of plaintiff, insisted that, although plaintiff had promised his best to get scenery ready by time mentioned, there was no absolute undertaking, and that Fechter had sustained no real loss by slight delay, because accident disabled him for some time from performing. Judge, summing up case to jury, told them that if in substance plaintiff had carried out contract, he was entitled to recover balance, and that would depend upon whether they believed one party or other. If plaintiff's account were correct, there was no contract to complete scenery by particular day; if Fechter's account was correct, there was such condition in contract. Therefore, if they believed plaintiff's account they must find for him and for balance due on contract; and even if they believed Fechter, they must find for plaintiff for balance of real value; for he had been allowed to go on after time, and work had been accepted and retained; so that in any view he was entitled to recover real value. Now, as to main question of contract, there was great distinction, which, perhaps, Fechter, as foreigner, did not understand, between mere promise to do thing at certain time, if possible, and positive and absolute understanding, as condition in contract. And certainly, as far as letters between parties went, there appeared to be no such condition. Jury found no such condition, and gave verdict for plaintiff for full amount claimed—about 130*l.* Judge believed Fechter, under error in matter, misunderstood effect of letters.

## CHOPE v. MACKENZIE.

Plaintiff, Rev. Chope, applied for injunction against Mackenzie, Publisher of Paternoster-row and Glasgow, to restrain from forcing legal proceedings on two overdue bills of exchange, and from commencing legal proceedings on third bill not due. Application was based on allegation that defendant had never rendered plaintiff account as to sale of work called *Congregation Hymn Book*, in which plaintiff held copyright, and of which defendant was publisher. Accounts between parties ran over two years, and bills in question were remanet of series which plaintiff had accepted in reference to publication of work. From plaintiff's allegation, "going in for hymns" must be rather good thing, provided you can only get proper accounts. Upon defendant writing to plaintiff in June to request him to meet last of bills overdue, plaintiff wrote back, and insisted on accounts, intimating intention of having settlement or "smashing whole affair." Accounts



not being forthcoming in time to suit plaintiff hence present bill for injunction to stay proceedings by Mackenzie v. Chope until accounts rendered. Mackenzie's counsel stating Mackenzie was in Scotland, and had not had time to file affidavits in answer to plaintiff's bill, which was only filed last Thursday or Friday, His Honour consented in injunction should run until first day of Michaelmas Term, when plaintiff was to pay money claimed upon bills into court, or move Court afresh, as he might be advised—present motion to stand over meantime. Baggallay and Waller appeared for plaintiff; Druce for defendant.

(Seen and approved.)

Paper Gardens, July 29th.

P.S. KNOX v. GYE next week. T. D. S.

T. Guff Short.

### THE CONCORDIA CHOIR.

(Communicated.)

The unceasing activity which characterizes the London Musical Season, precludes the frequent mention of suburban societies. The Concordia Choir is worthy of notice for its uniform artistic loyalty, and none the less because its efforts are unobtrusive. Under the painstaking direction of Mr. William Volckman it has devoted itself principally to the study and performance of those larger works by the great masters, which seldom find their way into ordinary concert room programmes. The most important feature of the past term has been the production of Beethoven's Mass in C, the late repetition of which brought the fifth season to a successful close. Both performances call for special remark, not only because of the wondrous nature of the work itself, but inasmuch as they shew what can be achieved by amateurs who are determined to realize the effects of such a difficult and unconventional composition, and because of the credit due to a director who has the courage to lead his choir through intricacies and dramatic intentions enough to daunt the staunchest society. Although the first performance placed the choir in a most advantageous light, it was surpassed by the second reading, alike in spirit, steadiness, and accuracy, nearly every difficulty being successfully met and overcome. This should encourage the adoption of intellectual music by amateurs generally, who have but to familiarize themselves with its beauties to make them impatient of lesser efforts. We do not mean to assert that excellence is inseparable from the sublimities of sacred music, or the profundity and gloom of Beethoven's mightiest inspirations; hence we are prepared to admire a comic opera, a light cantata, or a briefer sketch, each in its degree, and in its place, no less than a heavier work, and we look forward to recitals of more good things of the kind by the Concordia Choir, with sanguine expectations. We also hope to hear it in a more extended sphere where the acknowledged judges of musical matters may have the opportunity to attend in force, when doubtless Beethoven's Mass in C should form part of the programme, and confirm all that we have thus in simple justice commended. If voice development were universal; that is, if cultivation always made weak voices strong, how gloriously the works of the Great Masters would come out. In the absence of this culture Mr. Volckman well deserves the commendation we have awarded him.

SIGNOR SCHIRA has left London for Milan, on a visit to his family. During his absence, we are informed, he will exclusively devote himself to completing the score of his new opera, *Leah*.

DUSSELDORF.—A monument has just been erected to the memory of the composer Norbert Burgmüller, who died at an early age, and is buried here.

A Bust of Mr. Santley by Miller and one of Mr. Brinley Richards by Davies are this year in the exhibition of the Royal Academy, at the National Gallery.

MR. AND MRS. BRINLEY RICHARDS have left London for a tour through Switzerland.

SIGNOR AND MADAME FERRARI have left London for a tour through the Channel Islands.

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